

WARREN
MAGAZINE



**FAMOUS
MONSTERS**
#138
\$1.75

STAR WARS:

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SAY ABOUT IT:** page 26

FAMOUS

MONSTERS

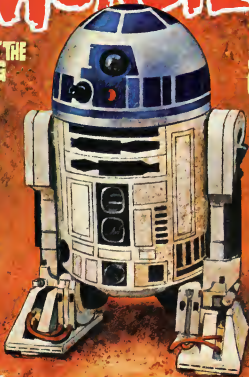
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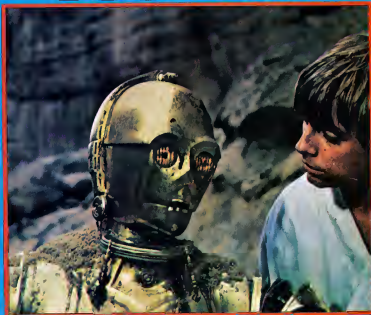
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LUKE BEFORE YOU LEAP



Young Skywalker, starseeker of stellar adventures, sympathizes with his metallic friend over the animated machines' dismayingly dirty condition. "Threepio", he counsels the sensitive droid, "don't activate your lachrymastic valves, Old Buddy. You know crying isn't good for your outsides—it'll make you all muddy. And you know what can happen to you then?" Threepio's alloyed innards tremble at the thought as complex mechanisms in his artificial colloidal brain matrix electronically graph the graphic consequences of such an ill-advised action. The resulting result is the projection on the damaged droid's cerebral screen of itself suffering the most dread condition known to automotons or robots: rust!

SPEAKING OF
MONSTERS

SCARE



STARE

CHRISTOPHER LEE has a Magnetic Personality & a Hypnotic Gaze, we know, but if you can just tear your eyes away from his Mesmeric Orbs for a moment, we want to tell you a bit about this Hit Issue. Dare we mention there's a Feature on STAR WARS? You're liable to quit reading this and turn directly to it! Well...when you come back to the Editorial, let us point out that we have Legosi in this issue...and Lon Sr... The William Castle Story... a Terrific Article on Terrovision... a Japanese Treat... and LOTS ELSE!

FORREST
ARBUS

FANG MAIL



THIS ISSUE DEDICATED To Shini (he) & U-ko (she) KAJOP, a real "k-wai" (cute) pair of sci-fi & monster reel fans (Mr. & Mrs.) whom I had the great pleasure of befriending during my recent wondrous tour-of-elftime in Godzilla Land. Kapes-banzai!

BEAST ISSUE EVER

Basil Gogos strikes again! A stunning cover perfect for starting a mint collection, #135 was your best issue I have ever read. First I read **TERROR TIMES TWO**. It was really good. I skipped **GODZILLA vs. BIONIC MONSTER** and read **LEE, DANFORTH, SUPERMEN**. Loved it. Thanks for putting a photo of the **LOST**

WANTED! More Readers Like



VINCENT COLATRIANO

WORLD dinosaur Brontosaurus in. He's my favorite. **KENTUCKY FRIED MOVIE** was pretty good. Next read was **CALIGULA vs. DRACULA**. It was good. The highlight was **GODZILLA vs. BIONIC MONSTER**. It was flawlessly done except for one thing: the foto on pages 22 & 23 showed Godzilla, King Seesaw, Bionic Monster AND Angurus. Why wasn't Angurus mentioned in the story? Now I want to ask 2 favors and please do both. First I would like you to print a dinosaur animation issue featuring filmbooks written by Dennis Billows and Randy Palmer on these movies: **THE**

BEAST FROM 20,000 FATHOMS, **THE LAST DINOSAUR**, **THE LOST WORLD** (1925); **THE VALLEY OF GWANGI**; **WHEN DINOSAURS RULED THE EARTH** and **THE GIANT BEHEMOTH**. To end the issue ask Danforth to write an article called "How to Make A Dinosaur Ani-Model". In the article have Danforth show how to make Tyrannosaurus Rex & Brontosaurus ani-models. Also have him include sketches, drawings, fotos (to show how to put it together and where to get them.) If you can print the issue I'm asking you to print, please try to have it done by #140. Second, will you make all of us FM fans a promise? That when you die, (which all of us will do) to have someone take your place. I think Dennis Billows would be good. These favors would be appreciated by many.

DAVID BOSER
Pierz, Minn.

Mrs. Billows agrees with you about the editorial succession and just in time I caught Mr. Billows putting strychnine in my coffee instead of saccharin. He said, "a typographical error".

HAIL, ERIK!

About an hour ago I had the extreme good fortune to see the original **PHANTOM OF THE OPERA**! It was shown as an educational film at a popular Houston library. Thus, having seen the classic film, I feel that I too can now be a judge and make comments and criticisms on the related articles in FM.

Firstly, **PHANTOM OF THE OPERA** is not as good as you claim it to be, it's better! Seems all the magazines (including FM) keep reshaping the same stills from the movie when there are probably a couple dozen more. Really, folks, you can't possibly comprehend what you're missing 'til you can actually see Chaney in all his ghoulish glory. The simple trick the Phantom uses near the end to hold literally hundreds of torch-bearing villagers at bay is fabulous. He

certainly had the last laugh. Chaney is superb! Under his fantastic makeup he managed to portray such emotion that you couldn't help but feel for him. Erik wasn't just a monster—he was a man as well.

Now I know, at long last, that all the reviews I've read on the greatness of the Legendary Lon spoke the truth.

ANGIE BREWER
Houston, Texas

If you—or anyone else—can turn up the "couple dozen more" **PHANTOM** stills you feel certain exist, we'll print them!

WANTED! More Readers Like



KERRY GAMMILL

GONG FOR KONG

How many American films can one name that have been made cheaply with even reasonable "special effects"? **FOOD OF THE GODS**, **AT THE EARTH'S CORE**, and especially, the worst, **Dino D. Laurentis' new KONG**. That film makes one shiver for **KING KONG ESCAPES**. At least a film like **GODZILLA vs. MEGALON** doesn't have any pretensions of "the most original motion picture event of all time". The film (new **KONG**) was totally banal & static. At least films like **KING KONG vs. GODZILLA** have banality for the sake of banality and are meant to be humorous. I was outraged on the Academy Awards when the special effects won an award and they showed a clip of Rick Baker as Kong. When it was over the announcer stated "those mechanics are amazing!" Then the men who made the horrid, putrid, totally atrocious mechanical Kong accepted the award without mentioning Rick Baker or not even the town Baker.

How about some articles on Japanese Monsters?

Another subject of controversy: your sense of humor. Almost everyone mentions

"stop the puns!" I think they are hilarious, because I love a great sense of it.

Why so many articles on Lugosi, Lee, Karloff, Cushing, etc. There are many other things happening in the field of terror.

I hate your star "biographies", while you could be using the space on your stupendous filmbooks. I have over 85 issues and am not planning to stop.

BARRY KAUFMAN
Flossmoor, Ill.

NIPPONESE NIPPER

In issue 133 you had a Japanese superhero whose name you said is Bugman! I know his real name and it is Kamen Rider. Those men that look like skeletons are called Black Scorpions. I am an expert on Japanese monsters.

OMRON FOSTER
Hayward, Calif.

FOOEY ON FORRY

In issue #134 in the Fang-mail Dept., Buster E. Hunt said that Forry Ackerman was a great editor. **BULL-CRAP!** He doesn't even appreciate the greatest movie (monster) ever made! I'm talking about the new **KING KONG!** Sure FJA writes great stories but he has no taste! He said he liked the old **KING KONG** better than the new one. If everyone thinks like him, people would be still riding bi-planes! I think the old Kong is good for its time. Remember the old expression "Out with the bad air, in with the good!"

SHANNON STEELE
Hanshan, S.C.

Give me credit for SOME taste: I ran your letter.

DISAGREEMENT

I'm afraid I have to disagree with Mark Baumgart on some issues. I happen to like the style of your publication. True, the format seems to be aimed towards the 6-16 age group. But it is also crisp, clear & always totally towards the point. Also I feel that the overall layout has improved in recent issues and the addition of artwork (the pen & ink of C. Lee in #133) is a very welcome idea.

Anyway, about issue 133. Glad to see that terrific Christopher Lee article.

The downright spoofing of a subject many hold near & dear (the original **KONG**) hit too many the wrong way, my list included. It makes the whole movie seem like a cheap TV commercial.

PAM MARTINI
Brentwood, NY



BOX COVER
(142) The most to
most recent of recent
and the most recent
and the most recent
and the most recent.

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FAMOUS MONSTERS

OF FILMLAND

Incorporating MONSTER WORLD

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OCTOBER 1977

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the most interesting lot we've had in a long time. The
comments are cutting and we bleed very deeply.

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its," "Dark Shadows." Jewels from TV's earlier years.

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20 HIS LAST VOYAGE A hero returns
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THE GOLDEN YEARS OF TERRORVISION

when frighthood was in power



by ronald n. waite

I AM THE WHISTLER and I know many things for I walk

by night. I know many strange tales hidden in the hearts of men & women who have stepped into the shadows. Yea, I know the nameless terrors of which they dare not speak."

Those words, spoken in a sinister voice by Bill Forman, opened one of TV's early mystery shows called THE WHISTLER. Little did Bill Forman know his words were to come true again & again. Television terrors! Come with me now and take a trip down Memory Lane, thru the video world of the TV tube to a time when suspense & mystery ruled the air waves. A time when sci-fi & horror filled your eyes & ears in those Golden Days of Tele-vision!

Do you remember the LIVING TUMBLEWEEDS, the paintings that lived or the wig that could change a person's appearance? Do you recall the LAND OF THE GIANTS, the mysterious flying saucers from other worlds, the lost spaceships from

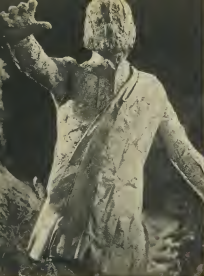
our own Earth? And do you yearn for the days when zombies & vampires haunted a newsmen and mirrors held the souls of loog dead fiends? TV—Where no man has gone before!

birth of the cyclops eye

I was born the same year television was introduced: 1947. Since that time, hundreds of shows have come & gone. Some were classics, such as THE TWILIGHT ZONE & THE OUTER LIMITS. Others were highly forgettable, such as STARLOST & CIRCLE OF FEAR.

Gone are the days of sci-fi tales that would stagger the imagination, of horror stories that would leave you with nightmares, boasting sets and make-up that would rival a feature film. TV has sunk to the murky depths of situation comedies & police shows. With the exception of THE SIX MILLION DOLLAR MAN, THE BIONIC WOMAN & WONDER WOMAN, TV just hasn't had much to offer the faa-





A flask of casmanium brings to life in a flash this rock creature in the "Blast Off into Space" segment of the 2d year of *Lost in Space*.



Beneath the black eyepatch & scraggly beard is the late J. Carrol Nash in the episode of *I Dream of Jeanie* known as "Djinn & Wetter".

of fantasy & horror in recent years. I'm glad that I was a part of the early TV world, for I saw things few men have seen!

If you're wondering about the Living Tumbleweeds, all you have to do is catch one of the reruns of *The Outer Limits*. The show was advertised as 60 minutes of sci-fi, packed with outstanding special effects. It lived up to its promise for in September 1963 "Galaxy Being" started what was to be one of the best programs in TV history.

with outer doubt

Outer Limits produced several fine shows and it's hard for me to remember a bad one. Each week the show would begin with a strange voice saying, "There is nothing wrong with your television set. Do not attempt to adjust the picture. We are controlling transmission. For the next hour sit quietly and we will control all that you see & hear. You are about to participate in a great adventure. You are about to experience the awe & mystery which reaches from the inner mind to . . . THE OUTER LIMITS!"

William Shatner, who you know as Capt. Kirk of *Star Trek*, appeared in one show called "Cold Hands, Warm Heart", the tale of an astronaut returning from the planet Venus. He found that he could not get warm!

"The Chameleon", "Nightmare", "Don't Open Till Doomsday", "The Mice", "I, Robot" all featured some kind of terror, a monster or some alien thing sent to disrupt human life. Each & every show was well done, with good effects & plot. This was surely adult science fiction done in an intelligent manner.

what's it all about, alfie?

Alfred Hitchcock Presents (premiered 1955) specialized in mystery & suspense but once in awhile the episodes took on an eerie mood and few shows could top Hitch's for sheer suspense.

the shadows know

Dark Shadows featured a vampire named Barnabas (Jonathan Frid), a werewolf (Alex Stevens) and other weird characters in a horror soap opera. It was the first of its kind and ran for a successful 5 years, spawning a couple of full length films as well (HOUSE OF DARK SHADOWS & NIGHT OF DARK SHADOWS).

The Invaders was an interesting sci-fi show that ran for a very short time (1967-1968). Earthman David Vincent (Roy Thinnes) saw a spaceship land in an open field one night & the series centered around this man's struggle to warn the world that The Invaders were here . . .



Allen gives a bear hug (and it never even met a bear!) to Dr. Smith (Jonathan Harris) in "The Golden Man," episode of *Lost in Space* during Year 2.

but no one believed him! Special effects were minimal (The Invaders always disintegrated when killed) but the show was done well and in a believable format.

The Night Stalker, always one of my personal favorites, featured reporter Carl Kolchak (Darren McGavin), who pursued vampires, ghouls, ghosts & all sorts of monsters & madmen. His boss, Tony Vincenzo (Simon Oakland), usually had to come to his rescue after Kolchak caused a disturbance and was thrown out of town or landed in jail. As with David Vincent, no one believed Carl Kolchak, and he was considered an eccentric newspaperman who went overboard doing his job. It didn't matter whether the police or the newspaper believed him because we, the audience, were with him on his crusades to rid the world of demons & monsters.

sci-fi hits the (sc)airways

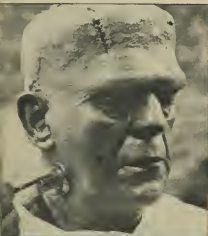
Science Fiction Theater (1955) was a half hour series which featured shows based on scientific



Earthling Zalmay King is in jeopardy—or is it a colossal hand?—in *Land of the Giants* segment.



It's About Time I get outta this headlock is what Frank Aletter is obviously thinking as Ronald Feinberg puts the ole squeeze play on him.



The last time The King played Frankenstein. In that famous Halloween telecast of 1962 on Route 66. (Featured in issue #21).

fact but slightly stretched out of proportion. Truman Bradley, the host, would appear at the beginning & end of the program to offer an explanation into the world of science fiction. This was a good sci-fi production and one of the few from that era done in color.

Star Trek is known by virtually everyone. Now in syndicated rerun, the show is picking up new fans every year, adding to the Trekkie Movement. This show, billed as adult science fiction, has taken us to the ends of the universe, "to boldly go where no man has gone before!" It was one of the first shows to use a continuing cast in a weekly one hour format; and each week, with few exceptions, kept the viewers' attention. Author Robert Bloch contributed to some of the better shows such as "What Are Little Girls Made Of?" with Ted Cassidy (Lurch, of the *Addams Family*), a story of androids & deceit. "Catspaw" was a Halloween treat, with castle, black cat & all sorts of magic. Bloch also scripted "Wolf in the Fold", another fine story.

George Clayton Johnson (*Logan's Run*) wrote the first & one of the best stories, "The Man Trap". This episode gave us a creature that could change form. It was "the last of its kind", the remaining being on planet M-113. In its natural shape it was a hideous monster with a suction-like mouth & fingers with tiny suction-cups that would leave red rings on the victim's body. The creature would draw the salt from a body and the person would die.

"The Menagerie" was *Star Trek's* only 2-part production and featured the pilot show mixed with all new material in an exciting presentation. We saw, for the first & last time, the Phaser Canon and got a look at Mr. Spock in his younger years. The show won the 1966 Hugo Award for Best Dramatic Presentation.

Tales of Tomorrow (1951-1953) was a half-hour show with stories of the supernatural. Lon Chaney Jr. starred in one episode as the Frankenstein Monster. Chaney also appeared in *The Whistler* in a show titled "Backfire".

tales of tomb marrow

Thriller (1960-1962) was & is my all-time favorite horror show. The sets, the mood, the make-up & the plots were all superb! Hosted by Boris Karloff, the critics of that time said, "We'd rather see someone like Hitchcock as the host. Karloff is too sinister." I disagree. When he sat there, introducing the night's stars and he said, "As sure as my name's Boris Karloff . . . this is a *Thriller*!" I knew I was in for a shock. Every Tuesday night at 9 o'clock I'd sit glued to the TV set. By 10 I was usually frightened out of my wits for this was surely one of the scariest shows ever made.



In the EYE OF THE BEHOLDER he was as handsome as Robert Redford . . . to the dwellers in the Twilight Zone.

"The Cheaters", written by Robert Bloch, was one of my favorites. The story centered around a pair of ancient eyeglasses conceived by an Alchemist. When worn, one could read people's thoughts. One poor soul decided to look at his own thoughts and stared at himself in the mirror.

The final image was one of sheer terror!

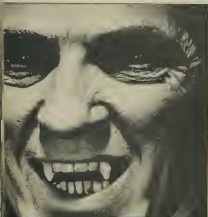
"A Wig For Miss Devore" was another grisly tale. A wig, handed down thru the ages, ends up on Miss Devore, an actress. To her astonishment she finds she cannot take it off . . . for if she does, she turns into a horrible creature! The climax of this show was excellent. Running from a party, her wig torn off by a nosy reporter, she is crushed under a falling prop on the studio back lot. When the crowd gathers and someone turns on a bright light, they scream! The once beautiful Miss Devore is now an ugly, horrible, grossly-deformed old lady.

a shatnering experience

"The Hungry Glass" & "The Grim Reaper" featured Wm. Shatner (Capt. Kirk) in 2 classic shows. The first concerned haunted mirrors in an old New England house. The ending will give you chills. The other, another of my favorites, features Shatner as the nephew to a rich aunt. She buys weird things to furnish her house, one of which is a painting of The Grim Reaper. The story centers around that painting. Shatner tells everyone macabre tales of the portrait and how it causes death & destruction to its owner. The show moves along nicely, packed with suspense, until it reaches its finale. Shatner is locked in the room with the painting. In what has to be television's most frightening minute, this is what happens: There is no background music. Shatner hears a swooshing noise, turns to look. The camera zooms in on his face, a look of horror and



Julie Redding meets *Man* from *Outer Space* in *Take Me To Your Leader*. If this title doesn't stir up memories, it's because Bert Gordon's projected TV series was lost in limbo, somewhere in the Realm of Unwrought Things.



The Unforgettable Jonathan Frid. The late Fritz (METROPOLIS) Lang, even with his faded eyesight at the end of his life, religiously watched *Dark Shadows* dolly.

surprise on it. He hacks up, with the camera switching to a close-up of the painting. But . . . the figure of the Grim Reaper is gone! Surely it hasn't come to life! Or has it? You hear that swoosh noise again and again. Finally there's a blood-curdling scream. When the police are summoned, they enter the room. Shatner is dead, his throat slashed. "What kind of a maniac could do that?" asks the police inspector. Then someone says, "Oh my God! Look at the painting! Look at the painting!" The camera closes in on the picture to reveal blood dripping from the Reaper's scythe.

Boris Karloff appeared in several episodes including "The Prediction" where he played a character named Clayton Mace, "The Premature Burial" as Dr. Throne, "The Last of the Sommervilles" as Dr. Farnham, "Dialogs with Death", a 2-part drama, and one of my favorites, "The Incredible Doktor Markesan", as Dr. Konrad Markesan. This was a hizarre tale of zombies & revenge, very well done with impressive sets and makeup. *Thriller*, as I said, was truly one of the greatest shows on television.

the "cry fright!" zone

The Twilight Zone (1959-1963) was another



Way Back When—Tom Corbett, *Space Cadet*.



"I'll take a little mon cocktail shrimp!" sez the lobster-man in this episode of *Voyage to the Bottom of the Sea*.



Taking a nap is no bed of roses for Jockle Condon in "Fester Goes on a Diet", a day in the life of *The Addams Family*.



BATMAN! The one-man flu epidemic. Once a week when America tuned in to him, he flu! (Cough, cough, choke!)

THE MUNSTERS



What punster dared suggest this family call this Barby doll "Moi"?

July 1961. In its brief run they gave TV some unforgettable moments! With Dick Smith (*The Exorcist*) doing the makeup we were treated to some Way Out terrors. "The Picture of Dorian Gray" allowed Dick Smith to come up with one of the most horrible faces of all time, used in the final seconds of the show. In "Face in the Mirror" he created a Quasimodo-like mask for actor Alfred Ryder. The twist to this story was... he couldn't remove the makeup! In "Soft Focus" a man lost half his face! The plots always had a surprise ending and thru the effective use of makeup & good direction, the videotaped plays came off well.

the unholy 3

One show that *must* be mentioned, altho it wasn't a horror or suspense series, was *Route 66*. Many younger fans won't remember, and reruns aren't shown that much, but on the night of 26 October 1962, in a special Halloween show called "Lizard's Leg & Owl's Wing", none other than *Lon Chaney Jr.*, *Peter Lorre* & *Boris Karloff* made an appearance! Karloff, for the last time in his career, donned the Frankenstein makeup and Lon Chaney went thru the Wolf Man routine in this fantastic & memorable show. It was surely one I'll never forget.

forgotten favorites?

In mentioning these shows I'm sure I left out someone's favorites. Someone is bound to say, "Hey! Why didn't you mention Michael Rennie as The Keeper in that *Lost in Space* episode? There, I mentioned it. In rewriting this article I decided to stick to the theme of Television Terrors and not go into Television Comedies. Sadly, there were more of them than anything else. Some of these were quite good of course. Shows like *The Addams Family*, *The Munsters*, *Superman*, *Batman* (with stars like Vincent Price as Egghead, Michael Rennie as The Sandman) were amusing and interesting enough in their day. I could mention *Buck Rogers*, *Captain Midnight*, *Captain Video*, *Lights Out*... but how many fans will remember these? And was *The Green Hornet* (with Van Williams & Bruce "Kato" Lee) all that exciting? *The Time Tunnel*, *Voyage to the Bottom of the Sea* and *Land of the Giants* (all produced by Irwin Allen, with special effects of L. B. Abbott & crew) were geared to sell to younger audiences and were interesting and simple to understand but didn't offer the horror or plots of *Thriller* or *Twilight Zone*.

Yes, I've seen & heard many things thru the years, not as The Whistler but as the Viewer. Television is not what it used to be and the Golden Years are far behind us.

TV classic. Hoisted by Rod Serling, the shows covered a wide variety of subjects from mystery to science fiction. In "People Are Alike All Over", Roddy MacDowall (*Planet of the Apes*) is the first astronaut to land on Mars... and finds a Martian girl named Teenya (Susan Oliver).

"Eye of the Beholder" was an odd play with music by Bernard Hermann (*Jason and the Argonauts*). This one had a surprise ending and boasted fine makeup to go along with an exceptional music score.

William Shatner turned up in an episode called "Nightmare at 20,000 Feet", the story of a gremlin on the wing of an airplane. No one believed him and he began upsetting the other passengers. When the plane landed, they found part of the wing had been ripped apart!

"The Brain Center at Whipples" starred the robot from *Forbidden Planet*.

Twilight Zone featured good scripts, good acting & lots of props. It was the show's good fortune to have things left over from other MGM films which could be utilized for the series. Rod Serling wrote several of the scripts and was a perfect host. His *Night Gallery* didn't match the imagination of *Twilight Zone* altho it presented quite a few terrors of its own!

dorian gray meets quasimodo

Way Out is a show few people remember. It appeared in June 1961 and went off the air in



Dick Smith Monsterpiece now on display in the FJA Museum of Fantastic Memorabilia. The whale photo feature story in FM # 17; Terravision's version of *The Picture of Dorian Gray*.

END

CHANDU THE MAGICIAN



ROXOR — His Mortal Enemy!



"Speak!—if you want to keep your tongue in your head," BELA LUGOSI threatens Henry B. Walthall.

the threat of roxor

"Paris! New York. Imperial Rome! All shall be destroyed! Men shall return to savagery! Great dams shall burst, pouring their tons of water onto the countryside, drowning the people like rats. They shall all know me—the Supreme Intelligence. Me—ROXOR!"

—Thus gloated Bela Lugosi in 1932 at the height of his power at the climax of CHANDU THE MAGICIAN as he prepared to unleash the deathray that would destroy cities half way 'round the world.

the fantastic film

A reviewer of the time reported:

Chandu vs. Roxor; magic vs. villainy. Bets might be placed on the outcome of the picture, if anyone believed Magician Edmund Lowe could possibly lose in his contest with Bela Lugosi, the madman in CHANDU THE MAGICIAN. It is suspenseful entertainment.

Evil forces in the modern horror pictures had a haphazard opposition until magic came to the rescue. It is still an uneven contest when the magician depends upon the hypnotic eye for his supremacy.

It looks bad for the resourceful Mr. Lowe when

he is chained in a dungeon with his eyes bandaged and the beautiful princess is within speaking distance but unable to render aid.

When this crucial moment comes, the mad Roxor, seeking to pry the secret of the deathray from the imprisoned inventor (Henry B. Walthall) appears to have the upper hand. Walthall's wife and two children are also captives in the rocky caverns above the Nile. The maniac is about to loose the electric forces that will destroy cities halfway around the world and make the surviving souls his subjects.

CHANDU, with all its supernatural & diabolical elements, is brought down to earth by the civilized character of the Yogi magician, in which Lowe does his best screen work; the inventor, flawlessly played by Walthall; and the Princess Nadji, introducing Irene Ware in her first important film role.

Bela Lugosi, master of sinister roles, conjures up more than the usual horrors in his torture chamber.

alas, poor roxor

For some reason, reviewers couldn't seem to get Lugosi's screen name right in CHANDU. The reviewer quoted above called him Roxol. The reviewer following called him Raskor!

(To compound matters, this was at a time before



Victim's eyes bulge in horror at the fate in store for him as Roxor gloats at his helplessness.



World menace Roxor feels so sorry for Irene Wore you almost feel he'll put her out of her misery.



The Good Guys are the ones on the floor—where things are looking black for them as black-haired blackguard Lugosi looks on . . . sympathetically?

Lugosi had become a household word and he was still being called everything from Bela Lugosi to Bela Lugosi.)

Review #2:

Such goings on have not been seen in the movies since Pearl White was rescued from those harrowing messes in *PERILS OF PAULINE*.

CHANDU began as a radio serial and was such a sensational success that Fox upped and bought it at a fabulous figure. It's just as mysterious & amazing when brought to the celluloid.

Review #3:

This is the same Chandu whose adventures have been related over the radio. The story is just as imaginative & improbable but exciting & entertaining.

Eddie Lowe is the Yogi whose mystic powers are pitted against Bela Lugosi, would-be destroyer of the world.

Special photographic shots enhance the eerieness.

the ad he had

"*CHANDU* . . . He Lives on the Screen!"

This was the full page ad we (who were alive) saw in movie magazines in 1932.

"The sensational *CHANDU*, The Magician, greatest of all radio mystery thrillers NOW on

the screen. Millions have sat spellbound, listening to the exploits of daring of this super magic maker—NOW you can both see & hear and CHILL with *CHANDU* and his further adventures in this marvelous film."

as time told it

TIME magazine itself wrote up *CHANDU* and a few of the things it had to say were:

"The cinema's use of super-science for thriller purposes spins dizzily off the planet and puts more things in heaven & earth than were ever dreamed of in anybody's philosophy.

"Using his knack of turning rifles into snakes, turning gold pieces into toads, stiffening ropes upright in air, passing thru solid walls, getting out of coffins at the bottom of the Nile and taking time out from Yoga principles long enough to fall in love with an Egyptian Princess, Chandu should reasonably have solved the situation and ended the picture in 3 minutes."

But then there wouldn't have been all the fun of the fearful menace of "Rascal" Lugosi, intent on crisping whole civilizations like pieces of burnt toast! A real swell horror host.

In a future issue: *THE RETURNS OF CHANDU*.



HIS

Down... down... down into the mysterious & awe-inspiring world of the submicroscopic.

LAST VOYAGE

goodby to boyd

ONLY 49. STEPHEN BOYD. Heart attack. Just like the classic star of silents & talkies, Conrad "Caligari" Veidt, Stephen Boyd—ironically—died on a golf course.

A scant 10 years ago he was starring in **FANTASTIC VOYAGE**, a scientifiilm which your editor personally enjoyed so enthusiastically that he bought a block of 55 seats in order to invite Robert Bloob, A.E. van Vogt, Ray Bradbury & half a hundred other of his friends to enjoy the picture with him at a second showing as his guests.

And suddenly, unexpectedly, tragically; handsome, virile Stephen Boyd is with us no more. The actor who began his film career with **AN ALLIGATOR NAMED DAISY** in 1955; in '58 appeared in **THE MAN WHO NEVER WAS**; who will long be remembered as the man bested by Charlton Heston in **BEN-HUR** and for his performance in **THE OSCAR** and **THE BIBLE**; made well over 30 films.

As a tribute to the late Mr. Boyd on the following pages we reprint from our March 1967 number the foto feature on the film we of FM will most remember him for, **FANTASTIC VOYAGE**.



"The Voyage from which No Man Returneth" has been taken by Stephen Boyd, seen here as he appeared in 1967 in **FANTASTIC VOYAGE**.

**FANTASTIC
VOYAGE
FANTASTIC
VOYAGE
FANTASTIC
VOYAGE**

adventures revisited into the unknown



The Big Eye gives the man behind the magnifying glass the appearance of a Modern Cyclops.



Inside the human brain 3 human beings see the Shape of Things to Come!

Inside the Ear o' moment of Fear. Those slithery snaky things called Anti-Bodies won't attack just any body—in this case they've settled on Raquel Welch.





Running out of Oxygen the Daring Explorers puncture the wall of the lung for an Air Breath escape!

FANTASTIC VOYAGE has thrilled the nation, the world!

Not since Columbus set sail for a new land unknown, such a voyage of danger & discovery!

The editor of this magazine has already personally seen this great picture 6 times . . . and purchased tickets for 60 friends.

Robert Bloch liked it!

All monster fandom has been talking for months about

. . . the boat ride thru the blood stream
 . . . the whirlpool of horror
 . . . the heart-stopping heart sequence
 . . . the breathtaking danger in the Cavern of the Winds (the lung pocket)

. . . the Attack of the Anti-Bodies in the Eary Canal

. . . the Battle in the Brain

. . . the Fear in the Tear

. . . and a score of more sights & sounds of mystery & terror unlike any ever encountered by human beings before.

And so, because we know you'll want a permanent record of some of the outstanding moments of awe & wonder, fright & fantasy featured in **FANTASTIC VOYAGE**, on this and the following pages we take you on a pictorial trip once again thru the human body via the microscopic ship *Proteus*.

We're sure you'll enjoy your microbe's-eye view!

END

ST



STAR WARS

the experts speak: do you agree?

FM WANTED to know what a number of prominent people in the sci-fi & film fields felt about this mind-boggling motion picture so we polled their opinions and bring their reactions to you.

As might be expected, the responses are in general all-out, unreserved, enthusiastic cries of hurrah & hurrah and "please hurry up with the sequel!"

Surprisingly, however, all viewers weren't TOTALLY turned on.

One author, you'll find, even was disappointed right down the line. You can't believe it? Then keep reading and eventually you'll come to his "reasons".

Maybe you'll think them unreasonable.

In any event, we lead off with WILLIAM ROTSLER, who was crazy about STAR WARS.

Rotsler, writing as John Ryder Hall, has authored the pocketbook based on FUTUREWORLD.

And SINBAD & THE EYE OF THE TIGER!

And done a couple of the PLANET OF THE APES novelizations!

Sculptor, photographer, filmmaker, author (under his own name PATRON OF THE ARTS and TO THE LAND OF THE ELECTRIC ANGEL), he has for years entertained the science fiction fanzine field with innumerable contributions of futuristic, fantastic & fabulous cartoons and was rewarded in 1975 with a Hugo for Best Fan Artist. He has published a number of short stories and approximately 500 articles & stories in other magazines. Sci-fi buffs are encouraged to look for his forthcoming novels ZANDA, ON

ALIEN GROUND, JOURNEY TO THE RAINBOW, THE WAR FOR ZIKKALA and STARSEED. ROTSLER says simply:

"I loved STAR WARS."

He continues:

I'll see it several more times and most of the people I know have said the same thing. The last picture I felt like that was 2001, which I've seen nine times, plus once on television. It, like STAR WARS, was perhaps the only science fiction film that made no apology whatsoever for being science fiction. So many science fiction films apologize for being "that kind of film," or camp or—most of the time—louse it up.

STAR WARS is space opera, an old and dimly honored section of the genre we all know and love. It is not the only kind of science fiction, for which we are all grateful, but it is a superb example of a "fun" kind of science fiction.

The acting was adequate, the story was zippy-pow stop-for-nothing, and fun, the casting was good (with one exception), but it was the sets and costumes that stole the picture. I have to see it at least one more time just to look around and passed the actors at the wondrous things that were going on back there. STAR WARS is the most usually exciting, most detail-packed science fiction film ever! (The one exception is Carrie Fisher. She is not my idea of a galactic princess. But that is purely taste. Some love her. Some people would love a toad.)

Bill Warren, film critic and film fan, said that he had been waiting for this movie since he was fourteen. "I just didn't know it was

this movie!"

STAR WARS is the kind of film you can enthusiastically recommend to those "outside the field." In fact, I've been telling everyone about it—and that is the best kind of advertising. If you have seen 2001: A Space Odyssey and Invasion of the Body Snatchers and The Day the Earth Stood Still and Star



WILLIAM ROTSLER

Wars you have seen just about all the science fiction films that don't apologize a little.

But the comment I liked best was Dr. Sidney Coleman's, who said, "It's so much like Planet Stories the last reel ought to be a letter column."

George Lucas has created a masterpiece. I only hope the possible science fiction boom to come will be done by people who know science fiction, rather than by the moguls who only look at grosses and say, "Ok, science fiction movies are big—make one!" without knowing a thing about why it was good.

STARSWARM

And, boy, do I look forward to the sequel—!

DONALD F. GLUT's credits are many & varied. He is the author of "The Frankenstein Legend" (non-fiction) and 10 original novels about Mary Shelley's Man of Parts.

The author of "The Dracula Book".

"The Dinosaur Dictionary".

Stories & features in FAMOUS MONSTERS and PERRY RHODAN.

The paperback novels "Bugged!" & "Spawn".

Saturday matinee television shows.

The comicbook characters Dagor & Spektor.

And during his teenhood when he was growing up with FM, he made around 8 hours' worth of amateur monster movies, includ-



DON GLUT

ing one in which your Editor played a cameo role on the sidewalks of Chicago, fleeing for his life from an unnamable horror.

DON GLUT says:

George Lucas and I went to the University of Southern California together, both majoring in Cinema. George had come into the school as an eager student. Though he had experience in still photography,



LISA MITCHELL

he'd never touched a motion picture camera. When he left USC four years later, he'd finished the short student film THX 1138 which became the father of the feature length SF film of the same title.

I remember getting a phone call from George one morning in the summer of 1973. He had some dream about making a "Flash Gordon" type of space opera, but updated for a modern audience, with special effects to rival those in 2001; a science-fantasy epic that all ages could enjoy, filmed on an impressive budget. George wanted to know if I could give him the addresses of comic book artists of the Frank Frazetta, Wally Wood and Al Williamson calibre who might be involved in creating the visuals for his proposed film.

Knowing George's abilities, I'd expected something great in STAR WARS, but what he accomplished in that picture cannot be adequately described by this writer. George has given us an heroic adventure to rank alongside the best of them, including ADVENTURES OF ROBIN HOOD and the Korda THIEF OF BAGDAD. He has re-instituted the heroic fantasy on its grandest scale, dazzled our eyes and touched our emotions. Almost everyone I know who has seen the picture has described it as "the

best science fiction movie of all time." I think I'd generalize that a bit more and say that I consider STAR WARS one of the best movies of all time.

Thanks, George, you made your dream—and ours—come true.

LISA MITCHELL is the lovely lassie-with the classy chassis (and brain to match) who gave us her memoirs of BELA LUGOSI in FM 123. She writes about film-related topics & personalities for magazines such as Westways & New West and is frequently to be found in the L.A. Times, contributing to the Book Review and Calendar sections.

She calls STAR WARS "the first nostalgic science fiction film", elaborating:

It's a paean, really; an obvious love tribute to the Flash and Buck serials and—particularly in the opening minutes—full marks for such a lush explosion. Hurrah for paying dues and spiffy attention to the worthy precursors and to a genre which shaped our lives. And how many science fiction (a term synonymous with "future") pictures are there, set in "once, a long time ago"?

But, oh, for all that money spent, for all those magnificent, best-ever special effects—how disappointing not to have had a better screenplay! A great idea—a strong concept! Stronger, say, than "May the Force go with you." Because, after the first half hour of visual bedazzlement, my brain needed something more to hang on to. I thought I'd found it in Obi-Wan Kenobi, the Alec Guinness character, but he wasn't there enough, either figuratively or literally (No fault of the superb actor. God knows he was, as always, perfectly brilliant whenever he was allowed to appear). The two young men were engaging enough, but the less said the better about the "princess", whose ton of lip gloss, ropes of coiled hair and smug expression remained impeccable, whatever the holocaust.

Soo, mostly what I remember



Ben (Jedi Knight) Kylo Ren, Luke Skywalker and BB-8, the droid-like robot, discuss the great Galactic Civil War.

now, rethreading the movie on my mind a few days after seeing it, is SHOOTING!

I could never stand war movies because of all that banging. And "Star Wars" is, after all, a war movie. A war movie in super-duper-blow-your-eardrums-away-ster-
eo-assault sound.

So, for what seemed like hours, I sat there with my fingers in my ears, waiting for respites of dialogue, which I found terribly garbled (perhaps due to faulty acoustics at The Chinese Theatre?) and when deciphered, of not very much substance.

When the movie ended, even as my fingered ears relaxed and I sighed relief, a younger member of the audience stood up and yelled, "More!" And there you have it. He was of a generation who listens to rock music amplified so that walls reverberate and he goes deaf. But, speaking of music, I must say how much I did love John Williams' triumphal score. We should have it piped into our rooms upon awakening each morning and its heraldry could set our steps towards a great day of derring-do!

Finally, I am thrilled about the existence of "Star Wars".



ROBERT BLOCH
(Forrest J. Ackerman & Moong Lee)



Jawa, the rodent-like scrap collector of Tatooine, weld a small control disk onto the side of Arctus Defoo.

Whether I "liked" it or not is immaterial. I am thrilled because I believe everyone else will like it and it will be (already is) a cult film and will do incredibly good box office business.

All of which means that the powers that be at the studios, the powers who care exclusively about dollars and cents, will now be itching to produce more and more, bigger and better science fiction films and maybe, in the not too distant future, screenplays like Ray Bradbury's "Leviathan 99" will finally be made. Then, with the benefits of all this great computerized cinematic special effects technology to glut our senses, we'll also get some concepts to feed our souls.

* * *

WE don't really have to tell you who ROBERT BLOCH is, do we?

Author of "The Girl from Mars", "The Mad Scientist", "Secret of the Observatory", "Queen of the Metal Man", "Stuporman", "The Machine that Changed History", "It Happened Tomorrow".

Writer of 3 Star Trek episodes, including "Catspaw".

Twilight Zoner.

World Science Fiction Convention Guest of Honor (twice).

And the latest—greatest—good news: for George Pal he's adapting HG Wells' novel "In the Days of the Comet" for one of those 3-episode 6-hour-long TV spectacles! BOB BLOCH, author in our own pages of the classic "Clown at Midnight" (nos. 61 & 62) and "Menace, Anyone?" (#10) and the posthumous collaboration with Edgar Allan Poe, "The Horror in the Lighthouse (MONSTER WORLD #4), says "STAR WARS is the film that turns science fiction around," going on to explain:

Away from phoney relevancy and pretentious metaphysics—and points it in the direction of sheer entertainment.

The picture is pure 1937 "sense of wonder", and it works just as well in 1977 because it was made with the priceless ingredient of tender, loving care.

Its special effects are important, but so are its characters. Critics will equate them with comic-book creations or THE WIZARD OF OZ, but actually they are closer to the ageless archetypes described by the psychologist, C.G. Jung. From myths and dreams and fairytales and from our own collective unconscious come the Wise Old Men, the Young Hero In Search Of Identity, the Virgin Princess, the Embodiment Of Evil, the Reckless Adventurer and all the rest.

Predictably, the self-styled "film-makers" and their self-conscious followers will label STAR WARS as "escapist" and "juvenile". But those of us who are not ashamed to enjoy fantasy for its own sake have reason to be grateful.

* * *

MARION ZIMMER BRADLEY is celebrating her twenty-fifth year as a science fiction professional this year—she sold her first story in 1952, to a magazine which "lasted almost as long as the \$15

STARSWARM

check I got for it," named **VORTEX**.

She's the author of the **DARK-OVER** novels—there are eleven of them by now, and two more contracted for; the latest, **POR-BIDDEN TOWER**, is coming out this September, and two of the earlier ones are being released this year by Gregg Press in hard covers. She has also written any number of other science fiction novels, both serious, as in the recent **ENDLESS VOYAGE** (an Ace Special) and **THE COLORS OF SPACE**, a fantastic space opera juvenile. She fills in her time by writing Gothics and mysteries, juveniles and TV novelizations; composes music, speaks at fan conventions, and is still a very active fan. She has just finished a mainstream novel somewhat over a quarter of a million words in length, and occasionally even writes for fanzines. She says:

Even on a weekday the line stretched around the block and I seriously began to wonder if we'd make it into the theater. We paid for lodge seats but wound up unable to find two together, except in the smoker's balcony, so we sat wedged down under the cinerama screen behind three or four loudly yacking hooky-playing teenagers. I thought to myself, grimly, this movie had better be awfully good to make up for this. . . .

It was. Most science fiction movies are heavily oriented toward the Astounding-Analog hard-science "respectable" future-shock readers—and writers. This is the first time that old space-opera freaks have had their innings, outside the sheer nonsense and hokiness of the 1930's **FLASH GORDON** epics. Now the audience which loved *Captain Future*, Leigh Brackett, C.L. Moore and **THRILLING WONDER STORIES** is having its day on the wide-screen epic.

Special delights? The view of the desert planet which made me think of **DUNE**, even to the skeletons of a sandworm lying atop the sand, and the throwaway comment about "spice merchants." The view of the beautiful green earth-type

planet with *Darkover*-style towers cropping up in the distance. The scene in the Spaceman's Bar, with a bewildering array of alien types, nonhumans . . . it gave me hope that somebody someone might like to make **HUNTERS OF THE RED MOON** into a film. And the robots, who delighted me much, much more than the human actors, maybe because they didn't have so many corny lines to say. If the film has a fault (and it's a very small one) it's in the dialogue, which sometimes is almost as bad as that of the old *Gernsback* s-f.

But this small fault is swallowed in its many virtues. As I watched it I was overcome with regret that the World-wrecker himself, the late and much-loved Ed Hamilton, did not live to see this. Because this is his kind of science fiction. And mine, and mine, and mine . . . I loved every minute of it.

There's an eight-foot proto-simian of some sort who snarls more expressively than most of the actors speak. For that matter, the assortment of charming mechanical clicks and buzzes and chirps with

which the delightful little **R2-D2** Robot converses are more expressive than most of the dialogue. There's a scene where the four freedom fighters get caught in a gigantic mechanical trash compactor, which had me sweating—even though I **KNEW** that in a movie of this type, nothing **EVER** happened to the hero and heroine, I still sat there frantically chewing on my popcorn and clutching Walter's hand, until it got stopped in the very nick of time. . . .

The special effects are darsling, and not at all hackneyed. The hyperspace shift especially owes nothing to 2001 and looks exactly as I thought, when I wrote **COLORS OF SPACE**, that it would **HAVE** to look.

I loved it. I'm crazy about it. I'm going to go back and see it again, and again, and again . . . this is *MY* kind of science fiction movie. If the snooty hard-science future-shock respectability buffs don't like it, so much the better—maybe I won't have to stand in line half an hour and sit on top of the screen next time!

To be continued next issue.



See-Threepio, Luke & Obi-Wan passing through the Imperial Checkpoint.

fear stalks on all fours on
**The Island of
DR. MOREAU**



**an FM filmbook
by eric ashton
based on the
screenplay by
John Herman
Shaner &
Al Ramus**

L AUGHTON.
LUGOSI.

LOTA the Panther Woman.

They dominated the original screen version of HG Wells' classic novel of scientific horror 45 years ago in the legendary film scripted by Philip Wylie and hallowed by time.

"Manimals" our editor named the movie in the original of *Evolution Island* years later when he began to refer to this memorable movie of his youth—and the name stuck.

Now, in 1977, the producers have come up with a new name for the fiendish freaks of forced evolution—*Humanimals*.

Fresh from *LOGAN'S RUN*, Michael York as Andrew Braddock runs into Burt Lancaster giving



Six Savage Humanimals break the Law of the Master of the Island of Lost Souls in the New Version of HG Wells' Classic Novel of Unorthodox Science & Experiment gone Mad.

his own interpretation to the role of Dr. Moreau originally created by Charles Laughton.

Return with us, now, to The Island of Lost Souls in remake that for once promises to be remarkable.

Chapt. 1 Shipwrecked

For endless days Andrew Braddock (MICHAEL YORK) drifts in a tiny dinghy until the surf of a small tropical island throws the boat, in one great thrust, onto the beach.

Delirious from hunger & thirst, Braddock believes he sees shapes; indistinct, imperfect, nightmarish forms watching him from the edge of the jungle growth.

Suddenly he is spotted by 2 ravenous hyenas, who, sensing his weakened condition, lope menacingly toward him.

Only his smashed dinghy offers any possibility for shelter, so with his last ounce of strength he rocks the life-boat and pulls it over himself for protection, a human turtle within a manmade shell.

The hyenas use their vise-like jaws to tear away at the damaged bull. The boat begins to splinter. The beasts' fangs are inches from Andrew's face! When—

A shot rings out.

The hyenas race away and Montgomery (NIGEL DAVENPORT), about 45, a powerful,

beawny man, rights the boat and takes Braddock on horseback thru the dense jungle to a spacious compound. The central house, a 2-storied structure, is surrounded by a series of smaller whitewashed structures.

A gate—tall, sturdy—surrounds the buildings.

A servant with an odd broad face with coarse features & lank black hair, walks awkwardly toward Braddock with a tin of water. The face is grotesquely ugly tho not repulsive.

Andrew lapses into semi-consciousness.

Chapt. 2 The Mysterious Moreau

Dr. Moreau (BURT LANCASTER), a man in his late-50s, sturdy, with a great shock of dark hair, examines the human flotsam that fate has brought to his island.

Moreau learns that Braddock was a seaman, a ship's engineer, who's ship broke in half during a storm. He's been adrift for 12 days.

Proper care is given him during the next few days. But each 24 hours brings a sense of foreboding—almost of fear—to the young seaman.

He learns that Moreau's island is off the scheduled run. He cannot leave until the supply ship arrives.

He learns that Moreau is a self-exile. He found his colleagues unbearable (he is a doctor). He



Then & Now. Across a gulf of 43 years Kathleen Burke unsheaths her claws at Maria, the new feline femme who graces Dr. Moreau's sinister island.

wanted more from life than an illustrious position at a university. For 11 years he has lived & worked on his island. Studying. Reading. Learning.

Experimenting.

He will not discuss his work.

Andrew meets Maria (BARBARA CARRERA), a lovely young woman who seemed out of place. Moreau explains that he found her in Panama City, homeless & friendless, when she was 11 years old.

Still stranger things stir Andrew's curiosity & apprehension.

Dr. Moreau warns him never to leave the compound after dark. During the day he may wander where he chooses ... except beyond a range of mountains. The tall peaks almost cut the island in half.

What lurks on the other side which Moreau doesn't want him to see?

Moreau talks much but says little.

Andrew gains the impression that Moreau has been on his island a long time with a girl who can't understand his work and an overseer who, tho by no means stupid, has no intellectual background or curiosity.

The servants, of which there are several, are not from the island. Moreau brought them.

No one will answer Andrew's question about the terrifying howls in the jungle at night. Screams from the throats of wild animals? Shrieks of frightened or pain-wracked men? No, the sounds could not issue from human lips ...

Moreau's library is enormous.

But all the books relate to similar subjects:

Immortality & the Soul.

The Nature of Good and Evil.

The Physical Universe.

Genetics & Inheritance.

"Why does one flower become red," muses Moreau, "another yellow? Why is one man tall, another short? What is the difference between a cell from a human hand, a monkey's eye, from an elephant's spleen? How does a cell become enslaved to a form, a destiny it can never change?"

"Can we change that destiny?"

Moreau does not continue his discussion and Andrew is left more confused than ever.

Chapt. 3

Maria, M'ling & More Mystery

The next day Maria is playing with an impish kitten. The gate has been carelessly left ajar and



The Incredible Leopard-Man from the first MOREAU. (All the great stills of the Manimals in this article were lost for approximately 40 years and when discovered by longtime reader Philip J. Riley were instantly made available to FAMOUS MONSTERS.)



The Tiger-Man is about to leap... and not for your tank but your throat!



Kathleen Burke, come out, come out, wherever you are, on the island of Lost Souls or Manhattan (there's a difference?). We'd be delighted to learn that you're alive & well... and how you like the new version of the film that immortalized you.

the kitten disappears into the jungle.

Maria begs Andrew to help locate the kitten and together they plunge into the dense foliage.

At a stream, Andrew accidentally spies M'Ling, one of Moreau's servants, on all fours like an animal, drinking the water. His face has altered horribly. It's heavier, grosser, different. There's a certain bristled quality to his hair.

Discovered, M'Ling plunges into the jungle.

Puzzled, Andrew locates the kitten and he & Maria return to the compound.

Montgomery is drunk. It seems to be his major pastime on the island. Even so, Andrew questions him about M'Ling and what he saw by the stream. Montgomery refuses to answer his questions. Instead he reveals his past as a mercenary soldier. He has killed a lot of men. Too many brothers with long memories are still searching for him. He tries to drown his own memories of fighting & killing in alcohol.

That night Andrew sees a stranger sight.

Montgomery & M'Ling ride into the jungle aboard a wagon. M'Ling's face has changed—become coarser, more brutish. The lower part of his face is projecting, forming something dimly suggestive of a muzzle, and the huge, half-open jaw shows teeth larger than any Andrew has ever seen in a human mouth.

The Andrew confronts Moreau directly, the doctor will only state that M'Ling is a very special kind of human being and he is trying to help him.

Dissatisfied with vague or evasive answers,

Andrew goes to the gate, determined to follow.
This time the gate is locked.

Chapt. 4 The Thing in the Forest

The next day Andrew finds the remains of his dinghy. With some repairs it could be made seaworthy again. Unsure of Moreau's reaction to repairing his boat, Andrew decides to work on it secretly. He hides the craft at the edge of the jungle and covers up the tracks in the sand.

On his way back to the compound he finds Maria's kitten—

Its head is torn from its body.

And a strange Thing keeps pace with him as he rushes back to the security of the compound. As he begins to run, the creature (which had been following on 2 feet) falls on all fours and as Andrew turns to catch a glimpse—

He plunges over the side of a cliff to the bottom of a natural alcove partially filled with sea water, which breaks his fall.

Moreau & Montgomery find him and pull him from the water. Moreau is angered. His order has been disobeyed. Braddock was not to be outside the compound at night. But, as Andrew explains that he was chased by something which first ran on 2 feet—and then on all fours—the anger in Moreau's eyes subsides.

"Something crossed over, didn't it?" guesses Andrew. "Something that doesn't belong on this side of the island?"

Chapt. 5 Exploration Extraordinary

Andrew is escorted back to the compound.

His questions, as usual, remain unanswered. Both Montgomery & Moreau vanish into the jungle.

Andrew takes advantage of being alone in the compound—except for Maria—and explores.

In one of the outbuildings, Andrew discovers a menagerie: 2 tiers of large cages running on either side of a central walkway.

He walks past a wolf, crocodile, tiger, lioness, female bear, gorilla, water buffalo.

As he goes into deeper darkness, he lights a lantern which he unhooks from a wall. The glow illuminates 3 large, stone-lined cages or cells. The bars are thick & strong. Heavy chains terminating in manacles are stapled into the stone wall.

The cages are empty.

The final door leads to Dr. Moreau's surgery. Two operating tables with their straps, racks & cabinets of surgical instruments & dressings. Shelves of bottles & flasks. Over the operating table a system of heavy blocks & chain tackles are suspended.

Something lies on the larger of the 2 tables, draped completely by a sheet.



Now & Then: One of the Westmore Monster Men of Long Ago and the New Breed of Lion-Man created by Chambers, Striepke, Surmon et Al.





Mountain Sheep-Man, a horned horror created by staff of experts.



Lion-Man created by the team of 10 Men.



Rhesus-Man, created for the camera by Dan Strlepeke & Associates.

Andrew lifts part of the sheet and sees the head & arm of a man!

He lifts further and sees, suddenly, horrifyingly, a face—half man, half-bear!

An animal . . . but not quite an animal!

And its eyes snap open and transfixed Brad-dock!

Suddenly the bear-man snaps at him with a human growl!

But the bear-man falls back and Andrew realizes the creature is shackled to the table.

Andrew flees the place of nightmares.

Chapt. 6

Seeking the Secret of Life

The shrieks of animals in torment take on new meanings. All that Andrew has seen and not understood begins to form an insane pattern. The pieces of the puzzle before him, he still does not understand. When Moreau returns from the jungle he confronts him and demands answers.

"Please," evades Moreau, "spare me those youthful horrors. Montgomery used to be quite the same."

They enter the surgery and Moreau pulls back the bear-man's sheet.

"I've proved—almost proved—the existence of a cell particle that controls the living organism—the shape of things—why a rat grows like a rat, a bird like a bird—this thing, this particle—this cell that determines the shape of life."

Moreau carefully fills a syringe from a vial and injects the Bear-man.

"New chromosomes . . . the distillation of a biological message—a new set of instructions

for the cells. With implants into various organs, they will grow—he may grow—in some sense to resemble any animal we please. In this case—alho there's always the luck of the draw—he should become something like a human being."

"Theoretically?" Andrew asks.

"Literally."

"God Almighty . . ." Andrew breathes.

"Perhaps. I put it down to bloody hard work."

The Bear-man receives another injection.

His teeth gnash and his body begins to shake. His groans are pitiful.

"The growth-control particles are forcing the modification of its body, its mind . . . instructing the cells of bone, skin, flesh, brain, to change their destinies, to reconstruct themselves according to the human pattern."

"But why? Why do it?" screams Andrew.

"To reach for the control of heredity—birth defects—even cancer . . . Perhaps—the decoding is still incomplete—but perhaps we're closing in on the fundamental secret of life itself."

Chapt. 7

Metamorphosis Unimaginable

As the night progresses, Andrew sees human characteristics take over the Bear-man's form. Soon all but the slightest traces of animal remains.

The Bear-man is let out of the cage and moves down the walkway.

Past the water huffalo.

Past the gorilla.

Past the wolf & the lion.



Isboon-Man, the makeup
nervel of John Chambers &
Associates.

Mountain Goat-Man, a tri-
umph for Tom Burman & As-
sociates.

Buffalo-Man man-ufactured
by 10 makeupartists.

But as he passes the cage with the She-bear the caged animal rears up on its hind legs and bellows a roar that's almost an anguished, forlorn howl.

The Bear-man's face is puzzled. His memories of a former life are gone but dimly he senses there should be . . . something. His hand inches out to the She-bear's paw. They touch . . .

Suddenly a whip lashes across the Bear-man's back and he recoils in pain. Moreau controls himself after a burst of anger—his face reflecting the disappointment, the fury, the defeat that the Bear-man had remembered, was still not Moreau's perfect creation.

Moreau orders Braddock to bring Montgomery to him.

But Montgomery cannot be found.

And Maria is missing!

Chapt. 8

Kidnapped by a—Creature

Andrew notices that the compound gate stands open. As he races to the gate, he sees, disappearing into the jungle, a flash of Maria's brightly-colored dress.

Someone—or something—is carrying her into the jungle!

Andrew shouts Moreau's name over his shoulder as he grabs at a weapon a heavy staff against the compound wall, unites a horse, mounts and spurs it after Maria.

With miles of jungle behind him, Andrew is almost upon the abductor when his horse snarls—frightened by something in the underbrush.

Andrew is thrown.

The horse breaks clear, escapes, and is quickly swallowed in the dense undergrowth.

Andrew, clutching his club, follows a high shrill sound to the mouth of a cave.

Alone, frightened but determined, he enters the cave mouth.

Suddenly a fierce, grotesque figure leaps on him, knocking him down!

Using the club as a baton, Andrew jabs it in his adversary's ribs and twists away to face him.

It is a creature from a nightmare.

Chapt. 9

The Realm of Revulsion

Fierce, leonine features, fanged teeth, ragged reddish hair, shoulder length, claws instead of a hand. It is more man than lion but not much more! With a blood-freezing growl, the Lion-Man springs at Andrew and they fall to the ground. Andrew is barely able to keep the monster fangs from his throat! But he is able to land a lucky blow across the Lion-Man's temple. Stunned, the humanoid falls to one knee and is hammered unconscious.

Having come this far, Andrew is determined to find Maria. He enters the inky blackness of the cave.

He strikes a match which illuminates a few pieces of dried wood, set as if for a fire.

He lights the wood and sees the girl lying unconscious and . . . other things . . . terrible things . . . monstrous things which seem to be called forth by the dancing firelight.

Human-like forms—blasphemous corruptions of human faces—of animal faces—scarred,



The Humenimals of 1977 converge on Dr. Moreau with the urge to purge him of his power to merge their bestial bodies with human traits.

furred, snouted, diverse in their ugliness.

Moreau has created not just one or two Beast-Men but a whole nightmare universe!

A gray monstrosity bursts thru this horde, a creature hovering between man & wolf, upright but hunched forward, fanged, yellow-eyes. This creature, the Sayer of the Law (RICHARD BASEHART), blocks the advance on Braddock.

Chapt. 10

Litany of the Humenimals

"Not to shed blood! That is the Law! Are we not men?" screams the strange guttural speech of the Sayer of the Law. "It is a man. He must learn the Law. Say the words!"

Swaying in unison, they begin to chant:

"Not to go on all fours. That is the Law. Are we not men?"

"Not to eat flesh. That is the Law. Are we not men?"

"Not to hunt other men. That is the Law. Are we not men?"

"Not to shed blood. That is the Law. Are we not men?"

Most of the creatures obey but a few, larger, more beast-like, inch dangerously closer to Braddock.

Until a pistol shot makes the Beast-People recoil.

On the lip of a rock-shelf Moreau appears. He carries a burning torch and wears a holstered pistol. He shouts: "What is the Law?"

The Beast-Men begin the same chant as before, then:

"The Law has been broken!" cries Moreau.

The Lion-Man, his hands manacled behind his back, a steel collar snapped around his neck, is

led before them.

Montgomery stands at his side.

Chapt. 11

The Rebel Bull-Man

Suddenly the Sayer of the Law extends a crippled, deformed paw-band out toward the rock-shelf, toward Moreau, and in a mystical, possessed voice, chants:

"His is the House of Pain.

"His is the hand that makes.

"His is the band that wounds.

"His is the band that heals."

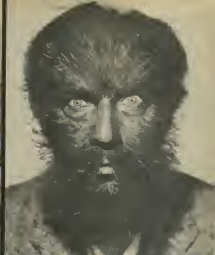
Moreau, who accepts this dedication from his imperfect creatures, points down to Braddock.

"This master," Moreau begins, "he is as I am. If you don't obey him, he will kill you."

The creatures move, slink, cower away from Braddock. A Bull-Man with vestigial bumps where he once had murderous horns, moves back just a little slower than the rest, concealing just the slightest trace of anger.

Later, Moreau & Braddock have a violent argument.

"Sometimes I rise above my level," Moreau says, "sometimes I fall below it. But always I fall short of the things I dream. I bring them to within a hair's breath of humanity . . . give them almost human form, feeling, thought, speech. Yet as soon as I left my hand . . . always, almost always, in the end they revert back to what they were. Hyens, lion, boar again. Understandably they fear this place, the pain they've suffered here; it is part of the cellular change. But unfortunately they carry back into their brute lives some memory of the experience—their human legacy. They become—in the image of our own



Then & Now. Or, rather, New & Then: the New Savor of the Law—Richard Basehart—vs. Bela Lugosi as made up by the late Wally Westmore.



Dr. Moreau 1977: Burt Lancaster. Dr. Moreau 1932: Charles Laughton. (Dr. Moreau 2022?)



Fig-Man of yore. Original version was too horrifying for the English.



Michael York is horrified to find that, as a result of one of Dr. Moreau's bizarre experiments, he is turning backward into an animal!

species—vengeful killers. Now do you understand?! If they spill blood just once, it will drown us all!"

Moreau does not know that the Bull-Man, his snout more pronounced, the ridges on his forehead heavier than before, is trying to sway the Beast-People.

"Man not good. Better as animal. Strong . . . proud . . . fierce. Not this."

He indicates the returned Lion-Man, who has lost all of his animal qualities due to Moreau's surgery.

"This is human. This is Man. This is the Law," states the Sayer of the Law.

"His Law."

"Our Law!"

The Sayer's words seem to sway the Beast-Men . . . for the moment.

Chapt. 12

Andrew Into Animal

Braddock's boat is finished.

But he finds himself a prisoner.

Montgomery will not let him leave the compound.

That night, however, Andrew starts a diversionary fire in the House of Pain, the surgical laboratory. When he sees Moreau & Montgomery attending to the fire, he leaps to scale the wall.

But Montgomery stops him and Andrew is knocked unconscious by a gun butt.

Thru his haze of pain, Andrew hears Dr. Moreau's voice:

"I can forgive you, Mr. Braddock, for wanting to escape. But I can't forgive you for wanting to destroy what you don't understand."

Andrew finds himself strapped to a table in the House of Pain.

All the work I've done brings me time & again to the same barrier: the brain. No matter how far I take my creatures there begins a war of the cells and they begin to revert. But they can't tell me what's happening within their bodies and brains when they revert. Which leaves me with no way to explore that inner battlefield.

"I had no way . . . until now. You will explore it for me.

"Man to animal. You'll bring back the knowledge, the ultimate knowledge. To become animal. To feel it inside your body, your brain, your soul. What no man has ever known before. And bring it back to tell me."

Braddock firmly shakes his head no.

Braddock feels the needle enter him, then falls unconscious.

Chapt. 13

Moreau Triumphant

When he awakens next, Maria is there. Pity is in her eyes. Andrew reaches out to touch her hand. When their fingers meet he sees shock in



M'Ling (the Merciless: Testu Kamel) in the original ISLAND OF LOST SOULS.

her face. He pulls his hand away and studies it. The palm has begun to form thick black pads, like a prehensile paw. A terrible cry escapes his lips and he sinks into oblivion again.

Andrew is moved from the surgery table to a holding cage. There is a heaviness in his jaw, a thickening of the ridges above the eyes. His body writhes in pain.

"Your cognitive processes are changing. The way you think is changing!" Moreau breathes. "You are beginning to think only in concrete images . . . dark . light, cold, hot, food, pain . . ."

"I think as I always did."

"Words are becoming meaningless except for the most elementary commands."

"No . . .!!!" Andrew realizes his voice has become a note thicker, a shade more guttural.

"You see. It's happening already."

"No!" Andrew wails. "No! No!"

behind the screams

Braddock's fight to preserve his humanity, the Bull-Man's reversion to bestiality, the revolt of the Humanimals and Maria's incredible

secret all climax in AIP's most ambitious fantasy film undertaking.

Filmed mostly in the Virgin Islands with a makeup team of 12 men led by genius John (PLANET OF THE APES) Chambers, Dan Striepeke & Tom Burman, over 30 affection-trained animals were imported from Ralph & Tony Helfer's "Enchanted Village" in Buena Park, California.

Will this film also be banned in England as was its predecessor THE ISLAND OF LOST SOULS (1932) starring Charles Laughton as Dr. Moreau and Bela Lugosi as the Sayer of the Law? (See FMs 28, 29, 81, 82 for features on the original.)

Will this be the last of the remakes of classic horror films? After the fiasco of DINO KONG, the disappointment of the last versions of DORIAN GRAY, THE PHANTOM OF THE OPERA, THE GOLEM (IT!), will audiences cry "After MOREAU, more? no!" or "More—oh!" From all indications the new MOREAU is a thoroughbred and not a throwback!

SUPER-DELUXE LATEX RUBBER WHOLE HEAD MONSTER MASKS



PHANGM OF THE DRINK
Lau Ching's memorial statue
monument erected for his
better times. (12/12/12)



MR. BIRDEY: By far the most useful version of Dr. Jukoff's paper was, I am now told by Medcourt, 12544/33/16.



WEREWOLF! Wednesday
by Sharp, a scathing book by
and good Hollywood party. He
is hand painted. \$15.95/430 33



FRANKLIN/11381 King of
the monkeys? Compared with
matted hair, white, orange and
two gray areas. 025-02/030-36



GRAY TIMBERWOLF (F)
found on north of an urban
land all wooded & long mu-
ch wooded. Box 2150/516



HUNTER OF THE
 CAMEL: The deformed bell
 rings who taught all an army
 for Emeraldia: 43440/2100 00



WOLFWOOD BORIS Film
 rior of grade-8 movies. The
 black named you can view
 at your home. #2340/134 99



YETI From the Mountains comes the Remarkable Snowman Brown & white male appeared (big spk head) 4/5/82/214 2



BLOODY WEREWOLF is well coated with blood. Its howl is thrilling with blood. Blood has a grade. **A** Grade. #2943, \$34.95



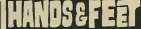
FLY You actually are like these large golden-crowned eyes. A black & busy mix. *monachus?* Ray 8/20/84/118



DEBORAH The Count on a
his glory glory Streets
grip run Day but jet Mac
but Road eyes? (2545/2349)



Worms are on the rampage
Round. Bared teeth yellow
with age and black blusher
near a mad lurch. #2586/4349



FROM: Mrs. Day is abund
with tears from acid Mo
gay hat. A detached p
A red banner 1/25/13/324



QUASIMODO The sandwich
uses all with hot, sweet, &
Tasty brown melted hot big
hot delicious fare. 2701/334



WHITE TIMBERWOLF. L. 10
 Ten grey round ball with white
 fur and equally as white
 the muzzled wolf #2189/134.9



WOLFGANG HANKE: 11. Straße
D-25355 / 427 95



WEIMAN BANDS CLIPART
#25817 2/23/96



CORRELA HAYDES IL PARE
#2950-427 96



DOMINION TEXT (L.P.N.)
#2551/427 95

AVAILABLE ONLY IN THE U.S. AND CANADA

MYSTERY PHOTO #100

BABY FACE!

ISNT SHE just too adorable for words? Words like frightening, gruesome, horrifying. We've saved her for 100 issues to crown her Beauty of the Month... and now it's your duty to figure out what movie she graced.

Walt Lee in his monumental work **REFERENCE GUIDE TO FANTASTIC FILMS** tells us the Italian/French film from which this still was taken was originally called **LA LAMA NEL CORPO**, meaning **THE BLADE IN THE BODY** or **THE KNIFE IN THE BODY**; it's been advertised for TV as **THE MURDER SOCIETY** and rereleased theatrically as **REVENGE OF THE LIVING DEAD**. Rearrange this kookie title and you'll have the real name of the film: **LEN HIT CRUD CRIME**.



ANSWER MYSTERY PHOTOS No. 98 & 99

To the left, Donald Sutherland as he appeared in **CASTLE OF THE LIVING DEAD**, a Transylvanian terror tale of Count Drago starring Christopher Lee. Among our readers who correctly identified #98 as **DARK SHADOWS** were **PAT ELLINGWOOD**, **GEOFFREY GOULD**, **JOHN SPERO JR.**, **BOBBY UMER**, **LUE PENCE**, **DAVID FLINER**, **SCOTT NARRIS**, **MIKE GRAFF**, **JACK KUSLER JR.**, **DON BRINER**, **JEFFREY T. FULCHER**, **RICHARD PASTORE**, **DAVID KOZACZEWSKI**, **STEVE EALSON**, **MARK ROLLIE**, **ARTHUR PECK**, **GENE HAMMACK**, **ALAN ROBITAILLE**, **MIKE DE CAMP**, **WAYNE KEIL**, **RICK STONER**, **JOHN LONGMUIR**, **MARK DUDLICK**, **CNASC. TUTEN**, **BRENDA ROPER** & **DAVID COOPER**.

TALES OF FRA



The famous kidnapping scene—and any kid caught napping is sent to bed with a wooden pillow!

FRANKENSTEIN

this could
have been
horror buffs'
SCAR TREK!

IN THE HOUSE OF FRANKENSTEIN was an unseen inhabitant: Curt Siodmak. Did you miss him, amidst Boris Karloff & John Carradine & Geo. Zucco & J. Carrol Naish & Glenn Strange? No, in fact it would have been strange if you had seen him, for only his handiwork showed.

The guessing game is over: in case you didn't know, he was the author. The same Siodmak from whose brain came the immortal Donovan's Brain. He scripted the screenplay of HOUSE OF FRANKENSTEIN.

He directed the first episode of Tales of Frankenstein, the TV pilot for what, it was hoped, would be a whole series of science-horror shockers based on Mary Shelley's world-famous creation.

Hammer Films themselves sponsored the making of the first telefilm, which was written by the late horror author Henry Kuttner. Some of you know Kuttner for his authorship, under a pen name, of the paperback version of DR. CYCLOPS currently on the newsstands.

The first segment of the Frankenstein series was called "The Face in the Tombstone Mirror".

It featured, as Dr. Frankenstein, maker of monsters, the popular European horror star Anton Diffring, who had given such fine performances in CIRCUS OF HORRORS and the remake of THE MAN IN HALF-MOON STREET, THE MAN WHO COULD CHEAT DEATH.

The Frankenstein monster himself, patterned (but played without electrodes) after the general broad image created on Boris Karloff by Jack Pierce, was portrayed by tall strong leading man Don Megowan.



MEGOWAN as MONSTER

The "Tombstone" episode had a laboratory scene with the monster wrapped like a mummy and Anton Diffring "doing his thing" to galvanize life into the crazy-quilt corpse that he had pieced together from bits of other bodies.

Needless to say, Baron Frankenstein had finally to struggle for his life at the hands of the huge creation which he had brought into existence and (in between commercials) there were plenty of other frightening highlights.

It seems a shame that Tales of Frankenstein lies in limbo in the Realm of Unwrought Things. Maybe



Propman Clarence Peet went wild with bandaid when given opportunity to "wrop" with Monster.

FM's reminder in these pages will encourage some producer to, like the natives of Frankensville, take

up the torch—but not to destroy the monster . . . to resurrect him!

Is that tomb much to ask? **END**



Here, Anten Diffring enacts scene while, below, the legendary Curt Siodmak (with hat) checks before directs.



STAR WARS MAIL ORDER STORE

SPECTACULAR WHOLE HEAD STAR WARS MASKS

C-3PO MASK



C-3PO MASK! Full over the head hand painted gleaming gold rubber mask of C-3PO! #25006/\$29.95

STORMTROOPER MASK



STORMTROOPER MASK! Gleaming white helmet of a soldier of the empire! #25008/\$29.95

CHEWBACCA MASK



CHEWBACCA MASK! Beak-like looking over-the-head golden fur-rub mask of Chewbacca! #25007/\$29.95

DARTH VADER MASK



DARTH VADER MASK! Shining black rubber full-head mask of the evil Jedi! #25004/\$29.95



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The fun! The action! The excitement! The drama of STAR WARS can be yours! Now view selected scenes from the year's best movie on your own home space and screen! BLACK AND WHITE SUPER 8 SILENT FILM WITH SUBTITLES #22121/\$5.95! COLOR SUPER 8 FILM WITH SOUND #22122/\$29.95



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DOUBLE RECORD & FULL COLOR POSTER

STAR WARS IN STEREO brings the movie home! Long playing double record set! The music that matched STAR WARS' peerless visual! Plus a full-color 20"x25" poster of the lightsaber duel! #2207/\$9.95



STAR WARS PAPERBACK BOOK

STAR WARS NOVEL by the film's Writer/director George Lucas! Read this exciting book and relive the movie's incredible adventure! This spellbinding 220 page paperback has a special section with 16 pages of thrilling full color scenes from the fantastic movie! #21262/\$1.95



STAR WARS FULL COLOR POSTER

THE SWORD POSTER Pests this big 20"x25" poster on the wall for inspiration. A painting by Hildebrandt, it has Luke & Leia rendered in golden hues with a formidable Darth Vader glaring from the sky. C-3PO & R2D2 are there! Full color! #2990/\$2.00



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LUKE

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STAR WARS QUIZ

by nick cuti

SO YOU have seen STAR WARS twice . . . 5 times . . . 10?

You've consumed more Mars Bars while watching it than there were Aliens in the famous Space Bar scene?

OK, then let's see how closely you were paying attention.

Would Beo Kenobi be proud of you?

1. Besides being a princess, Leia Organa had another title. What was it?

2. What was the first landmark See Threepio came to on the desert of Tatooine after his landing on the planet?

3. What were the full names of Luke's Uncle & Aunt?

4. Luke and his uncle bought See Threepio from the Jawaes because he knew what language?

5. How did Kenobi know, from the Bantia tracks, that it wasn't the Tusken Reiders who killed the Jawaes?



6. Can you recall the name of the spacecraft where Luke first met Hen Solo & Chewbacca?

7. To whom did Hen Solo owe money?

8. How was Hen Solo able to escape the Imperial Ships chasing him from Tatooine? Name Hen's ship in your answer.

9. Which planet did Leia Organa falsely name as the location of the rebel base?

10. When Solo's ship reached the Alderaan Sytem, what did they find there?

11. Name one of the guards Luke & Solo replaced on Deeth Star. Hint: His name was also the title of another George Lucas Science Fiction movie.



12. How did See Threepio & Artoo Deetoo save themselves when the Troopers broke into the Information Control Center on Deeth Star?

13. What battle tactic did Hen Solo use to scatter and confuse the Troopers who charged him, Luke and the escaping Princess?

Would Artoo Deetoo give you a razzberry?

Would Chawbacca give a snort that would knock a wart off a werthog at 40 paces?

Test your knowledge!

First Reader to get 100% right gets a kiss from Princess Organa—just as soon as George Pal comes back from the future in HG Wells' Time Machine.



14. Name the rebels' true base from which the attack on Deeth Star was launched.

15. Can you describe Deeth Star's one vulnerable section?

16. Did the rebels believe in "the force"? or was such a belief confined to the Jedi Knights? Explain how you know.

17. What were the rebel attack crafts called? Hint: Remember the shape of their wings.

18. Name Luke's designation in the rebel squadron.

STAR WARS BONUS QUIZ

Next to each character place the letter which corresponds to his or her rank or planet of origin. Warning: There are dummy answers which do not match any of the characters and a few characters have the same answer.

1. ORGANA { }
2. TAGGE { }
3. PORKIN { }
4. VADER { }
5. ODDONNA { }
6. SOLD { }
7. KENOBI { }
8. TARKIN { }

- A. General
- B. Corellian
- C. Governor
- D. Cantooline
- E. Lord
- F. Blue Four
- G. Alderaan
- H. Admiral

ANSWERS

1. (A) 2. (A) 3. (F) 4. (B) 5. (A) 6. (D) 7. (H) 8. (D)

1. Princess 2. Tatooine 3. Uncle Ben & Aunt Owen 4. Jawaes 5. Basic 6. The Death Star 7. The Rebel Alliance 8. The Rebel Alliance 9. The Rebel Alliance 10. The Rebel Alliance 11. The Rebel Alliance 12. The Rebel Alliance 13. The Rebel Alliance 14. The Rebel Alliance 15. The Rebel Alliance 16. The Rebel Alliance 17. The Rebel Alliance 18. The Rebel Alliance

END

CO-STAR RE CHANNEY IN



In *A WOMAN'S FACE* she was disfigured thruout part of the picture. Here she turns her face away from Conrad Veidt, who in his time played Gwyneploine and in *THE HANDS OF ORLAC*, *DER JANUSKOPF*, the sciencifilm *FLOATING PLATFORM NO. 1*, *CASA-BLANCA* (with Lerre & Rains) and, of course *THE CABINET OF DR. CALIGARI*.

50 YEARS AGO the rising young actress who was born Lucille LaSeur played opposite the star who was born Leonard Frank Chaney. In other words, Lon Chaney's leading lady in *THE UNKNOWN* (1927) was Joan Crawford.

In May she passed away.

In her years before the camera from 1928 to 1969 she made approximately 65 films, winning an Oscar in 1945 for her memorable performance in *MILDRED PIERCE*.

A longtime fan of FM, now a professional journalist, Samuel James Maronie wrote us upon her death:

"Perhaps this letter is needless but I do hope you intend to give Joan Crawford's much-lamented death some coverage.

"The fact that she once acted in a film with Lon Chaney Sr. (*THE UNKNOWN*), and appeared in several 'psychological' horror films certainly merits her inclusion. While films like *BERSERK* and *TROG* did little to enhance her screen image during her declining years, she certainly did perform well in Bloch's *STRAIGHT-JACKET*, *BABY JANE* and would have done well in *HUSH*, *HUSH*, *SWEET CHARLOTTE* if she had not taken ill and had to be replaced.

"I never met Miss Crawford but admired her very very much from afar. She graciously autographed a photo of herself for me during the last few months of her life, and I'll treasure it always.

"Just as the 'greats' of the horror films are nearly gone, so too are the stars of the 'mundane' movie world. At least she will be remembered 25-50 years from now."

UNITED WITH DEATH

joan goes
into the
great unknown



Something to smile about: her arms about an armless LON CHANEY SR. in **THE UNKNOWN**. Perhaps only Loretta Young, Norma Shearer & Mary Philbin, alive today, can say they shared that honor with the Late Joan.



The Late Joan Crawford expresses horror at what she finds on her plate in **WHATEVER HAPPENED TO BABY JANE?**



Playing an eminent anthropologist she is seen here taming the anthrapoid creature known as **TROG**.

much longer than any of the 'current' stars of today who can only make it as far as their Public Relations agency will take them.

"Hope Joan gets properly remembered in FM!"

We remind our readers that in addition to the films instanced by her admirer Maronie, she also appeared in such pictures of interest to FM's audience as **A WOMAN'S FACE** (1941) with the great Conrad Veidt, **CIRCUS OF BLOOD** (1967), William Castle's **I SAW WHAT YOU DID** (1965), **SUDDEN FEAR** (1952) and **HOLLYWOOD REVUE OF 1929** with the famous "Lon Chaney's Gonna Getcha If You Don't Watch Out!" weird masks musical number.

Robert Bloch was a friend not only of Boris Karloff but Joan Crawford as well and he tells us: "As an actress she was dedicated to her profession. As a private person she was dedicated to her friends. It was my good fortune to know her in both of these roles. Joan Crawford was indeed a great star—but what I truly treasure is the memory of a warm-hearted, generous & genuinely great woman."

END

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[Lisa Lanehanter and [Tom
[Sports [maniac] [Born
[Kallal [to [the [middle
[steering [wheel [as [they
[very [tough [horror [lick
[freedom [and [honesty,
[with [the [right [touch [at
[each [wheel [and [the [last
[wheel [You [enjoy [this
[look [up [in [the [mirror
[freedom [Sage [to
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THE FEARFUL VAMPIRE KILLERS

pardon me, but your teeth
are in my neck!

by ludwig von krankheit

GNASHING FANGS! Shuddersome howls! Ravening wolves! About par for the course, for this is the heart of darkest Transylvania, where hungry packs of wolves—or worse—are wont to attack unwary travelers.

Unwary travelers: Prof. Abronsius (JACK MACGOWRAN) and his one & only disciple, Alfred (ROMAN POLANSKI).

Frozen with more than mere cold, the Professor is unable to move as the pack streams from the forest. Alfred, the terrified, brandishes the Professor's umbrella like a swashbuckler. To his dismay, it is quickly wrenched from his hands, torn to pieces and carried off by the pack as if it were the only thing that had ever interested them!

The wolves vanish into the dense pines.

food for thawed

Upon arriving at the inn, Prof. Abronsius is found to be frozen solid. With the help of the Jewish innkeeper, Chagal (ALFIE

BASS), the Professor is thawed out. He is a tall thin old man with stray locks of white hair with a bushy moustache practically concealing his mouth. As his senses return, his eyes light up with boundless joy at the sight of huge bunches of garlic hanging all around the room almost like decorations. They are nearing their goal, he realizes. The signs of anti-vampirism in the inn are overwhelming. Even when he asks if there is a castle in the district and the villagers fearfully deny it, Abronsius is sure they are lying. He has heard disturbing reports about the resident nobleman—the mysterious Count von Krolock—and it is for this reason he has come to this tiny village.

tub be or not tub be;
or, towel-a-vision

When shown their rooms, Chagal's beautiful daughter, Sarah (SHARON TATE), is found taking a bath in the only tub, located in the guestroom. Alfred has never



Koukol (Terry Downes) apparently never heard of Knock's Zama for acne.



Chagol (Alfie Bass) takes a joyride to the stable cellar in his unstable coffin.

seen such a gorgeous girl and it is love at first sight. She seems to like him, too. Tho he is small & stocky, he is honest & enchantingly hoyish.

bruise in the night

Before going to sleep, Alfred is reading to the Professor from a manuscript on vampire lore when he hears a noise in the corridor. It is Chagol, the innkeeper, stealing to the room of the lovely servant-girl, Magda (FIONA LEWIS), whom he fancies. When the Professor & Alfred investigate, Abronsius is accidentally struck on the head with a heavy salami by Chagol's infuriated wife (JESSIE ROBINS), who has mistaken him for her roving husband.

the hunchback & the notorious dame

The next day a hideous hunchback arrives at the inn, demanding a supply of candles. He is built like an ox. His apelike arms end in huge mallet-like hands reaching almost to his knees . . . and his eyes mirror an unspeakable evil.

Magda, the maid, hides under the table until the ogre leaves. The Professor, linking the fear of the hunchback with the fear of the castle, orders Alfred to follow the misshapen creature.

As the hunchback, Koukol (TERRY DOWNES), is leaving he catches sight of Sarah brushing her hair behind a frosted windowpane. With an evil smile revealing a toothless jaw, the hunchback cracks his whip & speeds away in a sledge drawn by a pair of coal-black cadaverous horses.

late of the lone wolf

Alfred clings to the runners in back of the sledge until a lone wolf, crouching & growling & refusing to budge from the middle of the trail, forces Koukol to halt. Agile as a monkey, the hunchback swings from the sledge and without a weapon chases the wolf around a bend in the track.

The sound of a terrible struggle breaks out, ending in the pained wail of the wolf. As Koukol returns to the sledge, Alfred is horrified to see him stop a few paces away and, with a wide sweep of his hand, wipe his bloodstained mouth!

The jolt of the sledges as it starts off again causes Alfred to fall off and the sledge swiftly vanishes.

Snowflakes—and night—fall softly as Alfred trudges back.

the bat & the beautiful

Upon his return, Alfred helps Sarah heat the water for her nightly bath, then returns to his room.

As Sarah immerses herself she is unaware that a ghastly face of ashen pallor, terrible to behold, leers down upon her from the snowladen skylight. The skylight is opened with great stealth and, before she can scream, the vampire swoops upon her.

Tho Sarah struggles, the Undead's livid bloodshot eyes quickly command her to be still and as his mouth displays the sharp dagger-like fangs of the vampire, she surrenders to the embrace of the sinister Count von Krolock.

Alfred hears the struggle and summons Abronsius. But it is too late: Count von Krolock has taken Sarah back thru the skylight and vanished into the night!

When Chagol learns of his daughter's kidnapping, he rushes into the forest in wild pursuit, foolishly armed with only a small sprig of garlic. The next day his frozen body is brought by woodcutters to the inn. The corpse is drained dry of blood & frozen in a grotesque position.

a scary chase

Since the villagers insist that wolves are to blame, Rebecca angrily refuses to allow the Professor to drive a stake into Chagol's heart to free him from the vampire's curse. So that night



The Fang Gang escorts the ill-fated Sharon Tate (murdered by the Manson gang) to the Macabre Masquerade.

Chagal returns from the dead—a vampire himself—and leads the Professor & Alfred a merry chase until he traps them in the wine cellar. With them out of the way there is no one to stop him as he bursts thru Magda's bedroom window.

a ward to the wise is insufficient

Confidentially, the girl brandishes her crucifix to ward him off. But Chagal advances with a sneer.

"Oyyy!" the Jewish vampire laughs, "have you got the wrong vampire!"

Magda is so surprised she doesn't think to scream.

Until it is too late.

Before dawn, the Professor & Alfred follow Chagal to the castle of Count von Krolock.

Atop fantastically elaborate turrets & along the battlements sit grimacing gargoyles—huge, forbidding & grim.



Mirror, Mirror, on the Wall, how came we don't see the Vampire at all?



They're no dummies, the 3 guys on the left—or are they?

Koukol, the hunchback, discovers the prowling pair as soon as they enter the castle grounds. But instead of attacking them, he takes them to a vast vaulted room ornamented with Gothic windows of stained glass (stained with what we dare not conjecture). Beside a long table squats an armchair, occupied by—

Count von Krolock!

a warm's eye view

"So that's how one worms one's way into my castle!" The vampire's voice is deep & velvet-soft. He has a distinguished & refined hearing.

The Professor presents his crumpled visiting-card to the Count, who immediately recognises the name, having read the Professor's hook "The Bat—Its Mysteries".

The Count arranges for rooms to be prepared for his guests. He must leave at cockcrow, he explains. "I'm a night-hird. I'm not much good in the daytime."

Ahronslas realizes they must have rest if they are to complete their mission—to destroy this nest of vampires!

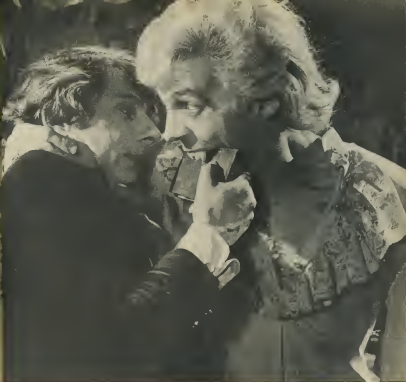
from bed to worse

As they prepare for bed, Alfred takes a crucifix & a head of garlic from their overnight case. He does not want to be left alone. But the Professor assures him they should be perfectly safe during the daylight hours. As the Professor drifts off the sleep, Alfred hears the alluring sound of singing. Could it be Sarah?

It is a good thing he does not seek out the source. Because he might see the borriying sight deep in the ancestral crypt, lit by dull flamheaux, of Koukol, ever the faithful servant, closing down the heavy lids over the count & his son (a blond & effeminate young man) as they lie in their coffins.

Chagal, entering the crypt with a hastily-fashioned coffin on his back, is dragged by the enraged Koukol to the castle's stable and left there despite Chagal's feeble protests.

Alfred & the Professor, rested & refreshed, with their satchel of crosses & garlic (& stakes) set out for the resting place of the count and his no-account son. But they are barred from entering the crypt by an ax-wielding Koukol, ready to split their skulls if they insist on going farther.



Count Krolock's son (right) has a box lunch instead of the blood sandwich he had his fangs set on.

the vampire connection

But they will not be defeated in their sacred mission. They re-enter the castle and climb out a window which leads to an adjoining balustrade which connects with a cornice which looks onto the roof of the crypt onto which they easily jump. Alfred easily enters thru a vent but the Professor can only insert his head & shoulders (he carries his bottle of shampoo with him) before becoming wedged in the frame. Unable to aid his disciple, Ahronslus urges Alfred to take a stake in the future. Tho terrified, little Alfred summons the courage to remove the lid from each coffin. His excellency, the Count, lies in one, his son in the other, and . . . curled up on



The Professor & Albert pull helmets, rather than wool, over the eyes of 2 participants at the Vampire Ball.



"You axed for it!" growls Koukol as he bars the way to a cryptic crypt.

Herbert's legs so as to occupy the least room possible, is Chagal. At Abronsius' urging:

Alfred opens the case.

Picks up a stake.

Picks up a hammer.

Approaches Count von Krolock's coffin.

"Place the stake there! Between the 7th & 8th rib . . . on the left," the Professor whispers. "Not upside down! Now lift up the hammer! Strike!"

Alfred's arm is immobile as tho gripped by an invisible force.

He can't do it. Shattered by nervous exhaustion & fright, Alfred's arm falls limply down, letting go of the hammer. Which drops on his foot.

He starts to hop around on one leg, holding his foot in his hands. He bumps against a coffin lid, which crashes on the tiled floor. Alarmed, he draws away and knocks over a second lid.

The noise of the crash reverberates with continuing echoes thruout the castle halls.

mission inaction

Terribly disappointed by his incompetent disciple's inability to finish their sacred mission,

Abronsius makes the difficult decision to abandon his plans for the time being.

"Alright, then," the Professor says in a low weak voice. "Everything back in the case. It's no use, you have to pull me out, dumbbell. From the other side! Don't let Koukol catch you!"

As Alfred rushes thru the gloomy corridors he becomes aware of gentle siren-like singing.

He finds Sarah. Bathing as usual. She tells him there will be a midnight ball and *all of them* will be there. Her father, too. She shows him the beautiful red dress she was given to wear at the festivities. It is the rich, dark color of blood.

Thru the windowpane Alfred catches sight of the forgotten Professor—now but feebly moving as he dangles half in & half out of the vent—and leaves to rescue him.

Abronsius is freed but they lose the precious bag containing the crucifix & stakes over the edge of the roof. It cascades into the snowy valley on the far side of the castle.

Alfred carries the exhausted Professor on his back across the ramparts and back to "safety"

Just as night falls . . .

Join us in the next issue of FM for the conclusion of our retrospective look at THE FEARLESS VAMPIRE KILLERS!

To be continued.

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MR. GIMMICK IS GONE

the showman of shivers dies

william castle: 24 April 1914-31 May 1977

CASTLES may crumble. That's fate, after all. Weren't you king for a day?" —Verse from an old popular song. William Castle was king for more than a day and his reign will continue after his death via TV revivals of his fantastic films and, no doubt, Castle Film Festivals to come.

Whitney Williams of **DAILY VARIETY** characterized him as "a master showman ... who specialized in the macabre in many of his pix and was a publicist's dream. His instinct for promotional gimmickry for a long series of pictures, particularly in the 1950s & 60s, led to unusual front page publicity & extra boxoffice coin. He earned a rare reputation for low-budget shockers."

In several pages following, **FM** reprises for your edification the feature we did on "William the Weird" in our January 1968 number. Following the period ending with his greatest triumph — **ROSEMARY'S BABY**, a horror film which your editor holds in the highest esteem and which he was privileged to view in the company of the late great Fritz Lang, who also was enthusiastic about it — Mr. Castle went on to make an offbeat curiosity called **SHANKS**, became Executive Producer of an hour-long weekly TV series called **Circle of Fear** and continued to scare the pants off America with **BUG** (see story in **FM** 120). His autobiography, published in 1976, was aptly titled "Step Right Up! I'm Gonna Scare the Pants Off America."

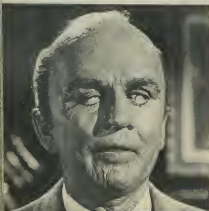
Like Hitchcock in all his films and Lang



The Late William Castle, hinged over **Super Bug** in his feature film, **BUG**. Donald F. Glut's novel "Bug-ged!" had been submitted to him as a potential sequel.



SHANKS... for the Memories. With the world's greatest mime, Marcel Marceau, as the deal-muta puppeteer playing a bizarre game of life & death. Paramount 1974.



When dead men walked (Hayden Rorke) dreams become nightmares in Castle's **THE NIGHT WALKER**, eerie suspense drama by Robert Bloch.

in **CONTEMPT**, it is possible to see Castle himself in 2 movies, **DAY OF THE LOCUST & SHAMPOO**.

Early in his career, besides directing a stage version of *Dracula* he directed legitimate theater productions of the 2 famous mysterious plays, *The Last Warning* (filmed in 1929 as a silent and remade as a talkie in 1939 as **HOUSE OF FEAR**) and *The Cat & The Canary*, which is about to undergo its 5th reincarnation as a film.

Who knows now what the future might have held for William Castle had he not been felled by a heart attack shortly after dinner in his own home. He was preparing his 107th film at the time of his death and a property known as **NOISE** was announced as on his agenda. In addition he was known to have been studying the potentials of "Battle of Forever" by A.E. van Vogt (**COMPUTERWORLD**), a Lovecraft tale & S. Fowler Wright's far future classic "The World Below," which he found "fascinating."

Robert Bloch, the screenwriter who worked with Castle on **STRAIT-JACKET & THE NIGHT WALKER**, said of him:

Everyone knows William Castle produced *Rosemary's Baby*. And every fan of horror & suspense films knows the titles of the pictures he produced, directed & promoted with unusual gimmicks over the years of his long career.



Horridifying hi-lite as firebug gives gal flaming message on her telephone in *BUG*.

So let me tell you a few things you probably don't know. That he started out in the New York theater, working with Orson Welles. That he once collaborated on a novel, "Heroes Oak." That in 1950 he did a film called *It's A Small World*—a sympathetic, moving story of a midget trying to adjust to a hostile, insensitive environment. The film failed to find the audience it deserved—and it was then that Castle probably abandoned "art" in favor of the "exploitation features" which made his career.

I worked with Bill on 2 pictures employing such talents as Joan Crawford, Barbara Stan-

wyck, Robert Taylor & Leif Erickson. Stars of this calibre have no patience with second-raters—but they clearly respected his ability.

Into Bill's office, during our association together, came people he'd known in the early days: Cary Grant, Rock Hudson, Rosalind Russell. To them he was a wise elder statesman in the motion picture industry, a man whose advice was worth taking because he knew & understood showmanship & entertainment.

William Castle was a man who lived & loved his work. No one in Hollywood could ask for a better epitaph.

CASTLE O

he'll make you shiver



Dear Reader:

This article originally appeared in our Famous Monsters #33 issue (May, 1965), and is repeated now by popular request.

—THE EDITORS

F TERROR

William the Weird will

double bill

Met William Castle, producer and director of shock films, monster movies, fright pix.

One of the big national slick magazines has called him "The Master of Movie Horror". Some might say the crown belongs to Roger Corman, the Poe man's purveyor of premature burials, houses with falling ushers, palaces with haunts in 'em, tombs spooked by black cats, etc. Others



Producer Castle produces expression of defright (son of delight) upon meeting 3 Creepy People who've come to offer him the key to the cemetery.



Handy man to have at cake-cutting ceremonies is Vincent Price, here celebrating completion of **THE TINGLER** (Columbia, 1960) as Castle and Basil Wrathbom look for handout.

Castle gets some monstrous ideas from our compenion magazine while Poor Man's Vincent Price, otharwise known as Forry Ackerman, looks amuasad at something (perhaps a picture of Vincent Price) in iasua ha had recently edited.



might give the Black Oscar Award to Alfred Hitchcock for psycho-shocks above & beyond the call of duty.

But Bill is right in there pitching for the honors. "I'd rather make scary movies than anything!" he declares, and he has quite a record of scream-thrillers to back him up.

a feary tale

At the ripe old age of 15, New York born Bill decided to become an actor and promptly landed his first speaking role by representing himself as a nephew of Sam Goldwyn!

He was given the part of a class-digger in an ill-fated play called *Ebb Tide*. Strangely enough, when stage-fright struck him speechless and he stepped on a tack as he made his entrance, the resulting contortions were hailed by at least one critic as "fine acting."

And *Variety* reported: "William Castle as the simple-witted, stuttering clam-digger was the only mentionable actor."

Dracula's Castle

Following his Broadway debut, Bill went on to appear in *No More Frontiers*, which starred John Beal—who eventually became infamous in the title role of *THE VAMPIRE*. Deciding then that he'd like to learn the production end of the theater, Bill became the 16-year-old stage manager of the New York production of *An American Tragedy*, a considerable success.

Two years later he got to try his hand at directing. With his efforts—beginning with *Dracula*—he discovered the sheer delight of scaring people half out of their wits, and went on to direct other such chillers as *The Cat & the Canary* and *The Last Warning*.

With the exception of motion pictures, radio was at that time the most successful means of entertainment. Terrifying programs such as *Lights Out!* and *The Inner Sanctum* were the most popular spine-tinglers of the mid-'30s, when Bill turned his talents to writing & directing for radio.

the return of Castle

But before long Bill was back in the theater again, this time as stage manager & co-producer of *The Lonely Man*—in which director John Huston had his only stage role—followed by a tour of the Catskill Mountains in summer stock, acting, directing & producing. Finally, in 1939, he took over the Orson Welles stock company at Stony Creek, Connecticut.



Screams like these are what made the tenants scream from **THE HOUSE ON HAUNTED HILL!**
(Allied Artists, 1959.)



Castle meets authors (ghost writers) of book on famous spook-easies.

"Oh, grandmother, what awful hands you have!" exclaims Carol Ohmart at sight of diaphan (son of deadpan) hand creeping around curtain in **HOUSE ON HAUNTED HILL**.



Late that same year the head of Columbia Pictures heard of Bill's work and decided to invest some time & energy in making him a better director. Bill was brought to Hollywood with a writer-director-producer contract and assigned to learn film techniques at the side of several noted directors, among them Geo. Stevens & Chas. Vidor.

a famous Castle

Bill had already been acclaimed as "Broadway's youngest stage director" for the direction of *Dracula*. Now one of his earliest directorial efforts, **THE WHISTLER**, won the New York Film Critics Award as the finest mystery film of the year and firmly established him in his field.

After several more films at Columbia, Bill was signed by the head of production at Universal to direct a number of their successful movies. Among these were **THE FAT MAN**, **UNDERTOW**, **THE CAVE** and **THE HOLLYWOOD STORY**. However, by 1951, he had returned to Columbia and completed almost 2 dozen features.

About this time he became active in television and was responsible for the creation of the popular *Men of Annapolis* and the production of *Meet McGraw*.

dawn of horror

At the close of his second Columbia contract in 1955, Bill formed his own production company—**William Castle Productions**—and launched a series of very macabre films, the first appropriately entitled **MACABRE**.

MACABRE was in the nature of a horror mystery, laden with several actually terrifying scenes. Few were able to guess the identity of the monstrous murderer before it was revealed in the end. This was rather primitive in comparison to his more recent ventures but it was nevertheless a success at the box-office. Everyone in the audience was given a \$1000 policy issued by Lloyds of London—insurance against being scared to death by **MACABRE**!

Next came **THE HOUSE ON HAUNTED HILL**, released like **MACABRE** thru Allied Artists, with Vincent Price as the villain?—hero? You never knew until the end. In this film Bill's script-writer had carefully calculated that there would be "The 13 Greatest Shocks of All Time!" To quote a publicity "puff":

The ever-flowing pool of blood that drips from the ceiling . . . Acid vats that eat away all flesh . . . The crawling rope of death . . . Human heads without bodies . . . The murder cellar with 20 doors . . . Room of the living dead . . . The spectral hangman who roams at midnight . . . etc.

The "gimmick" this time was a skeleton which swooped from the screen and skinned over the viewer's head at the appropriate moment.



This gal fears she's about to become female phantom #14 in 13 GHOSTS (Columbia, 1960).

monsters march on

Again Bill moved back to Columbia and continued his trade—manufacturing shocks by the dozens. In fact, in Germany—where he received the equivalent of Hollywood's Oscar for Showmanship in 1963—he is known as *Shreckmeister*, or "The Shock-Master".

Vincent Price had the starring role in Bill's next monsterpiece—*THE TINGLER*. The Tangler, according to the story, was a parasitic creature dwelling in humans' spinal cords and swelling to enormous size when we are afraid. The only way to weaken it and cause it to shrink back to its normal size is to scream! At one point in the film, when Vincent had released a full-grown Tangler in a theater, an ominous voice announced that the audience must scream and the lights were turned out. Real audiences actually tingled with fear—thanks to a low-voltage hook-up beneath their seats!

Simultaneously with the premiere of 13 GHOSTS, a *William Castle Fan Club & Horror Advisory Board* was being created, with members recruited from the ranks of *FM* readers. A letter was mailed to each fan on our subscription list and membership cards were distributed at the showing of 13 GHOSTS.

In order to see the baker's dozen of Phantoms in 13 GHOSTS, it was necessary to use a "Ghost Viewer", as the film was reminiscent of the days of 3D. The story revolved around the terrors encountered when a college paleontology professor and his family inherited the mansion of their uncle—a man who probed into the mysteries of the occult—and found it occupied by exactly 13 "captured" ghosts.

screams galore--and more!

Bill followed his fright successes with a variety of other terror pix, some of them leaning toward comedy.

HOMICIDAL was a venture into the psychodrama which reached its peak in Robert Bloch's *PSYCHO*—and became known as "the 'sleeper' of the year". As the publicity ads revealed, William Castle insists his macabre pictures must have "some human touch so the audiences seeing them can feel it could happen to them. And they all must be played seriously & straight," so that they will spellbind the audience.

HOMICIDAL fulfilled these qualities very well.



Bone Man invites cringing Carol to bubble bath in the cellar of **THE HOUSE ON HAUNTED HILL**.



(she provides the bubbles) in acid vat found

"The story is basically one of terror," explained Bill to the press. "A homicidal maniac is running loose in a small town and no one knows who it is except a paralyzed and mute old woman. The climax to the film is one of the most macabre ever put on the screen, I believe."

And finally, with screenplay by Ray Russell based on his own story, there came **MR. SARDONICUS**, a tale of Gothic horror & suspense. The main character was described as "A man so evil . . . his face could stop a heart!"

Sardonicus wore a mask to hide the fact that his face was hideously transformed into a grinning skull. Called from England by Sardonicus' wife—his former love—a famous British doctor attempts to cure the masked Baron thru psychological manipulation and eventually succeeds.

But, thanks to his treacherous servant Krull, Sardonicus suddenly discovers that his jaws are locked tight and he is unable to speak, eat or drink . . .

Poston, and 13 **FRIGHTENED GIRLS**. For awhile horror fans were afraid that Wm. Castle was to become known as a maker of funny monsters pix but he soon fixed that by striking back with—

STRAIT-JACKET, starring Joan Crawford. Its immediate success moved Bill to a decision—henceforth he would abandon "gimmicks" for star power & plot quality, and move from the low-budget shock field into the category of high-grade psycho-dramas.

To pursue this goal, he moved to Universal and snapped up Robt. Bloch to script these upcoming masterpieces of lurking terror. Under Bill's contract with Universal, he is to produce 5 films over a period of 3 years, so there is no need to worry about a lack of Castle chillers.

lurking forward

The most recent of these high-grade horrors is **THE NIGHT WALKER**, in which the chilling terror creeps quietly from the screen as the audience follows in the footsteps of a dream which suddenly becomes a nightmare.

The Castle hallmark of sudden shock is there,

fear 'n' fun

Bill's following 3 efforts were **ZOTS!** and **THE OLD DARK HOUSE**, both with comedian Tom



The Grinning Ghoul known as MR. SARDONICUS, a make-up masterpiece created for Guy Rolfe in Bill Castle's 1961 Gothic melodrama for Columbia. Ray Russell wrote the original story and Mr. Castle directed the star in a role almost as horrifying as Conrad Veidt's classic MAN WHO LAUGHS.



This picture speaks for itself!



Bill Castle's latest thriller, released by Paramount in August, 1968, is **ROSEMARY'S BABY**, starring Mia Farrow (shown here) as the victim of people who are members of the devil's own society.

too, and as we reach the climax, the impact is literally shattering.

Next on Bill's agenda is **I SAW WHAT YOU DID**, based on Ursula Curtiss' novel of teenage terror, "Out of the Dark", with screenplay by Wm. McGivern. At the moment Castle isn't divulging much of the dire doings he has in mind but we will be able to see for ourselves before long.

There is no doubt that the tongue-tied youngster who began his career in show business by stepping on a tack has since developed the knack of talking to people as he now spends a great deal of time "on the road" meeting his fans. And his many fans obviously feel that he is one of today's foremost American producers & directors of movie horror, who says frankly, "I'd rather scare the daylight's out of people than anything!"

So that's where you'll find Bill any time you're looking for a thrill: burning the midnight oil, down the Bloch apiece, at "Villa Billa", the Bela Lugosi-like Castle!



Mud baths may be food for beautifying the complexion but this is ridiculous! Besides, it isn't a mud bath anyway—it's a blood bath! Once again from . . . THE TINGLER.

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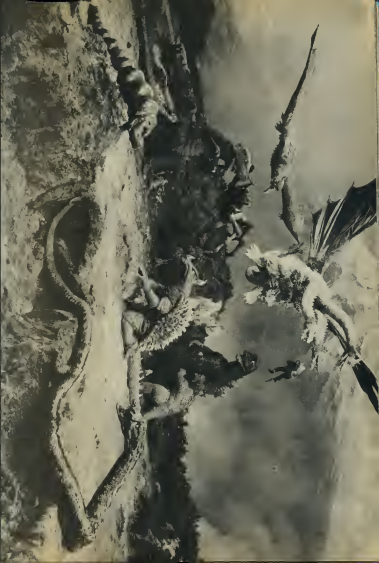
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Is this the Most Amazing Assembly of Monsters ever photographed? When Toho & Tsuburaya put their heads together it's a veritable Creature Convention!



RARE TREATS!

FORRY-SAN the Monster Man, otherwise known as your Editor, took an Enchanted Voyage in the Month of May to the Land of 1000 Monsters—Japan—and brought back with him as a gift from various Japanese collectors the fabulous fotos on the following pages.



The Big 3—and we do mean BIG: Godzilla, Ghidrah & Rodan.



Todzilla (or Minya, if you will) goes for a ride on the back of Old Dad Godzilla.



This is as close to RODAN (the Japanese call him Rodan) as anyone has ever come ... and lived! (You are living, aren't you? Pinch yourself and drop us a postcard to let us know.)



Is it Geophagus? Your editor was given a monster resembling this one by the President of the Tsuburaya Special Effects Studios! When it's delivered to Hollywood we'll compare it and let you know in a future issue.



"Look before you leap" is the motto of the flying fiend in WAR OF THE GARGANTUAS.

END

FROM JULES VERNE
TO STAR TREK



SCIENCE FICTION FILMBOOK

A try arises from the desire of a laser pistol and a prototype silver-membrane shudder, then less dead. Exciting, but is that all there is to the intense Berlin Star? Not according to Jeff Ray's penetrating book. Almost a hundred such films have the slimmers and TV are treated with Ray's careful insight. Such popular classics as 'Kathleen', 'Fanny of the Ages' and '2001: A Space Odyssey' are here as well as more popular ones. Over 180 photos, 9-1/2 x 11, 182 pages. A smallish book. In German. £29.95/\$59.95.

RARE FM BACK ISSUES



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from news of new
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BEFORE

IN PROGRESS

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BEFORE

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NICE TO KNOW

I am a 28-year old man (kid?) presently serving in the U.S. Navy, stationed overseas in Bata, Spain. I am married with 3 kids.

I have been a reader of FM and a fan of your since I was 14 years old. I was (am) fortunate to have acquired a few of your earliest issues, #9 being about the earliest.

Like yourself, I have a real love for monster movies, sci-fi, fantasy, etc. Especially the old ones. We don't have TV in Spain so I don't have an

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MARK GRATMAN

opportunity to catch a good movie now & then. ESPECIALLY AN OLD ONE

Writing this letter was something I have wanted to do for the past few years. You, Mr. Ackerman, have been my friend for the past 14 years I was, and am still, impressed by the love & honesty in the way which you handled your affairs (our affairs) and by the reverence with which you have treated these wonderful people who have given us so many wonderful thrills & memories. I cite as an example (tho I certainly don't need to) the article you wrote about Mr. Edward Van Sloan when he was still living. You informed your readers that he was indeed still living but in poor health and that altho he probably could not respond with autographs & letters, you urged us to cheer him up and let him know he was not forgotten, by dropping him a line. I will never forget this & many other instances.

I was impressed with the tours you made during the 60s. I wish I could have seen you.

So, Mr. Ackerman, you and FAMOUS MONSTERS have been my friend half of my life. I wanted to write and let you

know how much this friendship has meant to me. Besides a friendship is not very good if it is only one way, is it?

I wish you continued success and hope you and FM will be my friend for many more years.

PATRICK M. ICKES
SPAIN

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SORRY, FM

FAMOUS MONSTERS is in trouble. Again.

Reprints are beginning to run rampant and that corny humor just won't quit.

The new articles are good, as always. But those reprints annoy me, even more so when you try to dress them up with your modern type style. I have always stood by the idea that FM should devote one book a year to

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reprints (remember the Fearbooks?) and keep a fresh supply of info & articles for its readers.

But don't get me wrong. I have been a loyal reader of FM since issue #65 and for casual reading it's still one of my favorite books. But once in awhile FM tends to get sloppy. And when that happens, both its quality & readability go down.

With all due respect to Forry, I think FM's readers deserve better. Think about it.

JEFF ROBERTS
Cassadaga, NY

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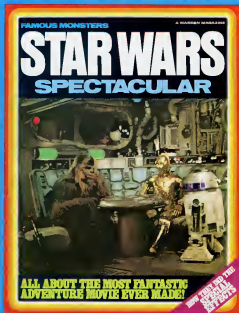
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